P. OVIDII NASONIS

METAMORPHOSEON XIII. XIV.

O

P. OVIDII NASONIS METAMORPHOSEON XIII. XIV.

THE METAMORPHOSES OF OVID BOOKS XIII. AND XIV.

EDITED WITH INTRODUCTION, ANALYSIS AND NOTES

BY

CHARLES SIMMONS, M.A.

FORMERLY OF BALLIOL COLLEGE, OXFORD
HEAD MASTER OF THE HAMPSTEAD BRANCH SCHOOL
OF UNIVERSITY COLLEGE, LONDON

SECOND EDITION.

London
MACMILLAN AND CO., LIMITED
NEW YORK: THE MACMILLAN COMPANY
1899

Richard Clay and Sons, Limited,
LONDON AND BUNGAY.

First Edition printed 1887. *Reprinted* 1889, 1896.
Second Edition printed 1899.

PREFACE.

The preparation of this edition has been by various causes long delayed and at times completely interrupted. It originated in some notes on Book XIII. written for use with pupils. These, as leisure allowed, I have greatly enlarged, and have added Book XIV. as being connected in subject with XIII., and, like it, entirely suitable for reading in schools. It is for school use that my notes are chiefly designed, though in view of the dearth of English editions I have aimed rather at completeness than at brevity.

I have made a special point of illustrating as fully as I could the older use of classical words in English. For this and other reasons I have made very frequent quotations from Milton, who was evidently a constant reader of Ovid. I have also made frequent reference throughout to Mr. Roby's larger and school grammars,[1] besides occasional reference to Madvig and Kennedy.

My text is that of O. Korn in Haupt's edition (Berlin, 1881), while I have given at the foot of each page all variations in the editions of R. Merkel and A. Riese.[2] I have also made occasional use of the

[1] I have distinguished them as Roby and R.
[2] Under the initials *M.* and *R.*

critical editions of J. C. Jahn (Leipzig, 1832) and O. Korn (Berlin, 1880), and of the text of A. Zingerle (Leipzig, 1884). Of commentaries I have read always those of Burmann (for the older commentators generally), Korn and G. E. Gierig (in the third edition, revised by Jahn, Leipzig, 1821), and have also used occasionally the school edition of J. Siebelis (revised by F. Polle, Leipzig, 1884), but I can claim that a very large proportion of my illustrations, whatever their value, are due to my own reading. From the stores accumulated by generations of scholars I have, except in some half-dozen instances, borrowed nothing without verifying the reference and reading the context. Of translations, I have used principally those which I liked best, Golding's and King's. From the latter, which can hardly be overpraised, I have quoted very fully in my Introduction.

I have great personal obligations to acknowledge. My Head-Master, Mr. H. W. Eve, very kindly read the proof of the notes to Book XIII. and part of Book XIV., and supplied me with very numerous suggestions and corrections, of which I gratefully availed myself. When the notes to Book XIII. were nearly all printed, while those on Book XIV. were yet unwritten, Mr. Robinson Ellis, with a generosity for which I cannot sufficiently thank him, offered me through the publishers the use of a quantity of MS. notes, chiefly critical and on Book XIV. To this he added the further kindness of reading the remainder of the proof-sheets. I feel that this part of the book

has been greatly improved by his revision. Any merits my notes possess are very largely due to the criticism of which I have throughout had the advantage.

The notes Mr. Ellis offered me I have most gladly printed in full, though I am conscious that from their nature, as well as from their value, they contrast rather sharply with my own, which are almost entirely explanatory. They are printed throughout between square brackets, and with the initials R.E. affixed.

I have not thought it necessary to give a life of Ovid or an account of his other works. For these, and for an admirable criticism, the student should consult the article by Professor Sellar in the new edition of the *Encyclopaedia Britannica*. Professor Church's volume in the series of *Ancient Classics for English Readers* will also be found useful.

I shall be grateful to any one who will send me remarks or corrections.

January, 1887.

In this second edition I have thought it desirable to reproduce the text as originally given after O. Korn. At some future time I hope I may have occasion to print one more in accordance with recent scholarship. I have, however, besides correcting errors, revised the variants given at the foot of each page to suit the second edition of A. Riese (1889).

In revising my notes I am fortunate in having been able to make some use of the extremely valuable edition of Books VIII.–XV. recently published by

R. Ehwald (Berlin: Weidmann). This takes the place hitherto held by O. Korn's work, of which it is much more than a revision, as the second volume of the edition planned and partly executed by M. Haupt. I was already indebted to the same distinguished Ovidian scholar for his review of my work in the *Berliner Philologische Wochenschrift*, which was most valuable to me. I have to acknowledge a similar obligation to a no less distinguished scholar, S. G. Owen, for his detailed criticism in the *Classical Review*, which has enabled me to make many improvements.

As I have worked under the restrictions imposed by stereotype, I have found it necessary to throw some additional notes, especially such as were of some length, into the form of an Appendix. Among these are two notes on Ovidian botany, signed C. G., for which I am indebted to my colleague, Miss Constance Garlick.

After a long interval during which I have been unable to give any continuous time to the *Metamorphoses*, I hope to publish shortly, besides a small edition of Book I., a larger edition of Books I.–III., for which I have collated the two Bodleian MSS., Can. I. and Can. VII.

December, 1898.

CONTENTS.

Richard Clay and Sons, Limited,
London and Bungay.

First Edition printed 1887. *Reprinted* 1889, 1896.
Second Edition printed 1899.

PREFACE.

The preparation of this edition has been by various causes long delayed and at times completely interrupted. It originated in some notes on Book XIII. written for use with pupils. These, as leisure allowed, I have greatly enlarged, and have added Book XIV. as being connected in subject with XIII., and, like it, entirely suitable for reading in schools. It is for school use that my notes are chiefly designed, though in view of the dearth of English editions I have aimed rather at completeness than at brevity.

I have made a special point of illustrating as fully as I could the older use of classical words in English. For this and other reasons I have made very frequent quotations from Milton, who was evidently a constant reader of Ovid. I have also made frequent reference throughout to Mr. Roby's larger and school grammars,[1] besides occasional reference to Madvig and Kennedy.

My text is that of O. Korn in Haupt's edition (Berlin, 1881), while I have given at the foot of each page all variations in the editions of R. Merkel and A. Riese.[2] I have also made occasional use of the

[1] I have distinguished them as Roby and R.
[2] Under the initials *M.* and *R.*

critical editions of J. C. Jahn (Leipzig, 1832) and O. Korn (Berlin, 1880), and of the text of A. Zingerle (Leipzig, 1884). Of commentaries I have read always those of Burmann (for the older commentators generally), Korn and G. E. Gierig (in the third edition, revised by Jahn, Leipzig, 1821), and have also used occasionally the school edition of J. Siebelis (revised by F. Polle, Leipzig, 1884), but I can claim that a very large proportion of my illustrations, whatever their value, are due to my own reading. From the stores accumulated by generations of scholars I have, except in some half-dozen instances, borrowed nothing without verifying the reference and reading the context. Of translations, I have used principally those which I liked best, Golding's and King's. From the latter, which can hardly be overpraised, I have quoted very fully in my Introduction.

I have great personal obligations to acknowledge. My Head-Master, Mr. H. W. Eve, very kindly read the proof of the notes to Book XIII. and part of Book XIV., and supplied me with very numerous suggestions and corrections, of which I gratefully availed myself. When the notes to Book XIII. were nearly all printed, while those on Book XIV. were yet unwritten, Mr. Robinson Ellis, with a generosity for which I cannot sufficiently thank him, offered me through the publishers the use of a quantity of MS. notes, chiefly critical and on Book XIV. To this he added the further kindness of reading the remainder of the proof-sheets. I feel that this part of the book

has been greatly improved by his revision. Any merits my notes possess are very largely due to the criticism of which I have throughout had the advantage.

The notes Mr. Ellis offered me I have most gladly printed in full, though I am conscious that from their nature, as well as from their value, they contrast rather sharply with my own, which are almost entirely explanatory. They are printed throughout between square brackets, and with the initials R.E. affixed.

I have not thought it necessary to give a life of Ovid or an account of his other works. For these, and for an admirable criticism, the student should consult the article by Professor Sellar in the new edition of the *Encyclopaedia Britannica.* Professor Church's volume in the series of *Ancient Classics for English Readers* will also be found useful.

I shall be grateful to any one who will send me remarks or corrections.

January, 1887.

In this second edition I have thought it desirable to reproduce the text as originally given after O. Korn. At some future time I hope I may have occasion to print one more in accordance with recent scholarship. I have, however, besides correcting errors, revised the variants given at the foot of each page to suit the second edition of A. Riese (1889).

In revising my notes I am fortunate in having been able to make some use of the extremely valuable edition of Books VIII.–XV. recently published by

R. Ehwald (Berlin: Weidmann). This takes the place hitherto held by O. Korn's work, of which it is much more than a revision, as the second volume of the edition planned and partly executed by M. Haupt. I was already indebted to the same distinguished Ovidian scholar for his review of my work in the *Berliner Philologische Wochenschrift*, which was most valuable to me. I have to acknowledge a similar obligation to a no less distinguished scholar, S. G. Owen, for his detailed criticism in the *Classical Review*, which has enabled me to make many improvements.

As I have worked under the restrictions imposed by stereotype, I have found it necessary to throw some additional notes, especially such as were of some length, into the form of an Appendix. Among these are two notes on Ovidian botany, signed C. G., for which I am indebted to my colleague, Miss Constance Garlick.

After a long interval during which I have been unable to give any continuous time to the *Metamorphoses*, I hope to publish shortly, besides a small edition of Book I., a larger edition of Books I.–III., for which I have collated the two Bodleian MSS., Can. I. and Can. VII.

December, 1898.

CONTENTS.

Si sit hoc exilium, patrios adiisse penates,
et vacuum curis otia grata sequi,
non ego vel profugi nomen sortemve recuso,
laetus et exilii conditione fruor.
o utinam vates nunquam graviora tulisset
ille Tomitano flebilis exul agro;
non tunc Ionio quicquam cessisset Homero,
neve foret victo laus tibi prima, Maro.

MILTON, *Elegia I.*

INTRODUCTION.

The *Metamorphoses* in fifteen books were written by Ovid in the years immediately preceding his banishment at the age of fifty, 8 A.D. At that date the poem, though complete, still needed revision,[1] and in his despair and grief the poet burned it. But there were already copies in the hands of others, and Ovid himself lived to rejoice that his design was frustrated. One of the friends who remained faithful to him, identified only as Brutus, undertook the publication of this poem among others, and Ovid sent from Tomi six lines to serve as *envoi* (*Trist.* I. vii. 34):

orba parente suo quicumque volumina tangis,
his saltem vestra detur in urbe locus!
quoque magis faveas, haec non sunt edita ab ipso
sed quasi de domini funere rapta sui.
quicquid in his igitur vitii rude carmen habebit,
emendaturus, si licuisset, eram.

The matter, like the name,[2] is Greek. The mythology of Greece was even richer than those of other

[1] *Crescens et rude carmen*, *Tr.* I. vii. 22.

[2] The Latin equivalent *transformationes* was not yet in use. In verse Ovid refers to the poem only by description, as *mutatae*

countries[1] in stories involving miraculous birth or transformation. Already in Homer we have Proteus with his power of changing himself at will, the Phaeacian ship turned to stone,[2] the transformations of Niobe and of the daughter of Pandareos.[3] Hesiod too relates how Philomela was changed to a swallow,[4] and how Chrysaor sprang from the head of the slain Medusa. In later times, and especially by Alexandrine writers, these stories were for various reasons collected. Two stories given in Ovid, those of the Minyeides and of the daughters of Orion,[5] were related by Corinna (c. 500 B.C.) in the poem said to have been called Ἑτεροῖα, of which a few words are preserved.[6] Boeus[7] (Βοῖος, of uncertain date,) wrote a poem called Ὀρνιθογονία, in which was described the generation of birds from men.[8] Antigonus of Carystus (c. 250 B.C.) wrote Ἀλλοιώσεις. The title

ter quinque volumina formae or *carmina mutatas hominum dicentia formas.* The title is given in the singular in some MSS., including M (*Metamorphoseos*) and the Harleian MS. 2610, probably of the tenth century (*Metamorphosis*). Golding and Sandys have it so.

1 See Cox, *Mythology of the Aryan Nations*, vol. ii. p. 291.

2 Cf. XIV. 565, *n.*

3 *Il.* XXIV. 662, *Od.* XIX. 518.

4 *Op.* et *Di.* 568.

5 IV. 1, XIII. 684.

6 Bergk, *Poetae Lyrici*, pp. 1207-14.

7 Or Βοιώ, a poet or poetess, *Athen.* IX. p. 393.

8 It comprised at least four stories given in the *Metamorphoses*, those of the raven (II. 533), of the unnamed *Pygmaea mater* (VI. 90), of Philomela and Procne (VI. 412), and of the daughter of Eumelus (VII. 390). The same title was used for a poem perhaps of similar character by Ovid's senior contemporary, Aemilius Macer.

adopted by Ovid seems to have been first used by Callisthenes of Olynthus, a pupil of Aristotle, whose work is entirely lost. In the commentary on Virgil extant under the name of Valerius Probus is given an instance in which Ovid followed Theodorus, who also wrote under the same title.[1]

The two writers whose names are most nearly associated with Ovid are Nicander and Parthenius. The former (c. 150 B.C.), author of the still extant *Θηριακά* and *Ἀλεξιφάρμακα*, wrote under the title *Ἑτεροιούμενα*, and although scarcely a line of the poem is preserved, we have a good deal of information as to its contents from Antoninus Liberalis (c. 150 A.D.). By the help of his *Μεταμορφώσεων συναγωγή* it is possible to trace a general correspondence amid divergences of detail in some fifteen stories.[2] From other sources[3] we learn that Nicander also narrated the stories of Phaethon, Hecuba, Hyacinthus, Adonis and Ceyx and Alcyone. Parthenius, a native of Nicaea in Bithynia, said to have first been brought to Rome a prisoner in the Mithridatic war, and, receiving his freedom, to have lived there until the reign of Tiberius, opened a

[1] O. Schneider, *Nicandrea*, p. 68. The story is that of Alcyone, probably the one referred to in VII. 401.

[2] A list is given by Riese, p. vi., to which may be added the stories of the daughters of Orion, already mentioned as narrated also by Corinna, and of the wolf turned to marble (XI. 401). There is also some resemblance between the story of the Apulian shepherd (XIV. 513) and that of the Messapian shepherds related after Nicander by Antoninus Liberalis (fab. xxxi.).

[3] O. Schneider, *Nicandrea*, pp. 67-9.

school of literature and poetry about 54 B.C.[1] He taught Virgil Greek, and was on intimate terms with the poet Cornelius Gallus, to whom he addressed the only work of his still extant, περὶ ἐρωτικῶν παθημάτων. This is a collection in prose of thirty-six love stories having a tragic ending, not intended for publication, but as material for the compositions of his pupil.[2] But he was known also for his poems, one of which bore the title used after him by Ovid. It has entirely perished, and we can trace only one correspondence with it, in the story of Nisus and Scylla,[3] which was treated in the same way by Parthenius, by Ovid, and by the author of the *Ciris*.[4] But this coincidence, in view of the variations in that story, is a striking one, and gives additional weight to the antecedent probability that Ovid used the work largely. From the character of his surviving work, it is likely that Parthenius approached the legends with the same motive and from the same point of view as Ovid, while the poem of Nicander, like the Διηγήσεις of Conon and the Αἴτια of Callimachus, had perhaps rather an archaeological and aetiological interest.[5] But there is no reason to believe that either poem was more than

[1] Mommsen, *Rom. Hist.* vol. iv. p. 609.

[2] Ovid appears to have followed this in the story of Byblis (IX. 454).

[3] VIII. 1.

[4] Cf. W. Petersen, *Quaestiones Ovidianae*, pp. 8, 9, Heyne on *Ciris* in his edition of Virgil, vol. v. p. 116.

[5] Schneider, *Nicandrea*, p. 43.

a collection of stories, which, though possibly continuous in form, possessed no artistic unity.

It is the possession of artistic unity, quite apart from their brilliancy of detail, which so distinctly stamps the *Metamorphoses* as an original work. From the first metamorphosis, which brings Cosmos out of Chaos, to the last, which changes to a star the soul of the murdered Caesar, the whole series of legends is so connected as to present a kind of continuous history of the world. In the last three books this history becomes that of the founding and rise of Rome, the city, *quanta nec est nec erit nec visa prioribus annis*, the whole finding its culmination and perfection in the reign for a while on earth of the greater than Caesar, the vicegerent, almost the equal, of Jupiter, Augustus.

The poem has also a philosophical unity, for this record of Evolution as it is in Wonderland leads up to the revelation by Pythagoras of Change and Growth as the fundamental and eternal laws of the universe, expressed in the twin doctrines of metamorphosis and metempsychosis with their attendant practical gospel of vegetarianism:

> 'All changes :—nothing perishes !—Now here,
> Now there, the vagrant spirit roves at will,
> The shifting tenant of a thousand homes :—
> Now, elevate, ascends from beast to man,—
> Now, retrograde, descends from man to beast ;—
> But *never dies!*—Upon the tablet's page
> Erased, and written fresh, the characters
> Take various shape,—the wax remains the same :—
> So is it with the Soul, that, migrating

> Through all the forms of breathing life, retains
> Unchanged its essence.—O be wise, and hear
> Heaven's warning from my prophet-lips, nor dare
> With impious slaughter, for your glutton-greed,
> The kindly bond of Nature violate,
> Nor from its home expel the Soul, perchance
> Akin to yours, to nourish blood with blood.'

The task of welding into a consistent whole stories entirely disconnected save for the monotonous recurrence in all of the same incident of metamorphosis might have seemed an impossible one. Ovid has not only triumphed over its inherent difficulties, but seems to revel in the consciousness of his easy mastery over them, and is always going out of his way to impose upon himself fresh ones. As a specimen of his methods we may take Book IV. The divinity of the new god Bacchus has been signally vindicated by the destruction of the unbelieving Pentheus. But Alcithoe, daughter of Minyas, is unconvinced, and with her sisters scornfully profanes his festival by spinning, an untimely service of Minerva. One of them proposes that to lighten their task each in turn shall tell a story, and, being herself bidden to begin, hesitates which to choose

> 'Of all her store, for many a tale she knew.'

Shall she tell how Dercetis, mother of Semiramis, became the fish-goddess who still haunts the waters of Syria? or how Semiramis herself after her long reign over Nineveh was changed into a dove? or how an unnamed nymph, who by magic herbs turned men to fish, herself at last suffered the same meta-

morphosis? or how the mulberry, which once was white, was stained dark-red by the blood of Pyramus?

> 'This last, less known, she chose, and, as the wool
> She plied with nimble finger,'

related the beautiful story of Pyramus and Thisbe. Leuconoe's turn comes next, and she chooses for subject the love of the Sun-god for Leucothoe, a passion inflicted upon him by Venus for his betrayal to Vulcan of her own intrigue with Mars. He visits Leucothoe in the likeness of Eurynome her mother, but his old love Clytie detects the disguise, and tells the secret to Leucothoe's father Orchamus. He in anger buries his daughter alive, and the god, after vainly endeavouring to revive her, pours nectar upon the place, whence springs a fragrant shrub. Clytie's cruel treachery did not bring back her lover, and she, wasting away in hopeless gazing upon the Sun, was

> 'in pale leaf renewed and flower,—nor pale
> Throughout, but with a tender purple tinged
> And like to violet in its hue,—whose root
> Fixed, yet allows it with the turning Sun
> To turn, and still, so changed, its Love declare.'[1]

Before the story-telling proceeds, the sisters fall to debating the possibility of such a marvel, and we are reminded that we are listening to the impious Minyeides, who will be overtaken by a fate no less marvellous:

> *pars fieri potuisse negant; pars omnia veros*
> *posse deos memorant: 'sed non est Bacchus in illis.'*

[1] The heliotrope.

Alcithoe will tell no common story, such as that of the shepherd Daphnis turned to stone by a jealous nymph, or of Celmis, once the faithful friend of the child Jupiter, afterwards for an indiscretion turned to adamant, or the birth of the Curetes from a shower of rain, or of the transformation of Crocus and Smilax to the flowers which bear their names. Her choice is the story of Salmacis and Hermaphroditus.

> 'So closed their tales:—and still the Minyads plied
> Their toil, and scorned the god, and mocked his feast.'

But as they sit in the twilight, the walls are rocked by earthquake, and amid unearthly sights and sounds strange metamorphosis comes upon themselves and their work:

> 'sudden green
> Of ivy woof and warp o'erspread:—the wool
> Budded in twig and leaf:—the threads they drew
> In tendrils curled;—and berry and bunch of vine
> O'er all the loom in purple clusters glowed...
> Trembling the sisters separate fly, and each,
> Apart, some lurking place by that fierce blaze
> Unlighted strives to gain. But, as she hides,
> Strange, delicate, membranous, a subtle film
> Her shrunken limbs o'erspreads, with thinnest down
> Clothing her wing-like arms. How all the change
> Was wrought of shape and nature, not themselves
> Could, in the darkness, tell;—the change alone
> They know. No feathers have they, yet they fly
> Borne on transparent pinions. For all speech
> Such twitter as their tiny form befits
> Must serve them now. With feeblest shriek their plaint
> They utter; nor in woods but round the roofs
> And haunts of men flit nightly:—foes to Noon
> And friends of Eve,—of Vesper justly named.'[1]

[1] *Vespertiliones*, bats.

The fame of Bacchus waxed greater than ever, and his mother's sister Ino, wife of Athamas and daughter of Cadmus, drew upon herself the wrath of Juno by boasting of her divine nursling. The angry goddess resolves to visit her, as Bacchus had visited her sister Agave, with madness, and seeks amid the terrors of the nether world the help of Tisiphone. The Fury immediately journeys to the palace of Athamas, who, with his wife, is maddened by her presence. He takes Ino for a lioness, and snatching what he deems her cub, his child Learchus, dashes it to pieces against a rock. Ino seizes their other child Melicertes, and flying in Bacchic frenzy flings herself with him from a cliff into the sea. Venus, in pity for her daughter's grandson and his mother, prays Neptune to change them to sea-deities, when they receive the new names of Leucothea and Palaemon.[1] The Theban matrons, in grief for the ruin of the house of Cadmus, impeach the justice of Juno's vengeance, and, as they would follow their mistress in the frantic leap, are changed by her anger to rocks and birds. Old Cadmus never knew how this last sorrow had been changed to blessing, and broken by many ills fled with his wife Harmonia to Illyria. There he prays that any vengeance yet due for the sacred dragon he killed in youth may be visited upon himself by transformation to the serpent shape. His prayer is granted, as is Harmonia's, that even this change may not divide

[1] Cf. XIII. 919 *n.*

them. Their train are horror-stricken as they watch the portent, but the serpents

> 'with gesture amicable
> Of head and lucent neck, their terrors seemed
> To deprecate, and glided interlaced
> Beneath the neighbouring forest's sheltering shade.
> There still they dwell, and, mindful what they were,
> Nor shun the face of man, nor work him harm.'

Even thus translated they still rejoice in the glorious triumphs of their grandchild. Acrisius alone still denies his divine birth, as he has already denied that of his own grandson Perseus,

> 'Though for both God and Grandchild so disclaimed
> Repentance came ere long, when Truth had right,
> And this his place in Heaven assumed,—and that,
> Proud with the Gorgon monster's snaky spoil,
> The yielding air with resonant pinions clave.'

Whereupon follows the story of Perseus, from which in Book V. by changes no less ingenious we pass to the contest between the Muses and Pierides, which introduces the rape of Proserpine and quest of Ceres.

The stories of the Minyeides and of Perseus are here introduced in exactly the same way as that of Pentheus in Book III., following upon the obstinate disbelief in Bacchus of Alcithoe and Acrisius. This is only one form of a connection which is used more frequently perhaps than any other. The action or emotion of one is contrasted with that of others, his absence with their presence, his happiness with their misery, his solitary misfortune with his general prosperity. Or some exceptional circumstance is noted, which leads to explanation, sometimes, as in

the case of Macareus,[1] given in question and answer among the personages of the story. The whole series of Trojan and Roman legends which occupies the last four books, is introduced by the circumstance that Paris alone is absent from the mourning for his half-brother Aesacus,[2] whose transformation to a cormorant has been narrated merely as a pendant to the story of Ceyx and Alcyone.[3] The fate of Hecuba moves the pity of all the deities save Aurora, who is wholly occupied with grief for her son Memnon.[4] Anchises at Delos notices the absence of Anius' children, and learns their fate.[5] In exactly the same way is introduced the narrative of the plague of Aegina.[6] Why does Apollo ordain for the victor in the Pythian games a chaplet not of bay leaves, but of oak? The reason is that the bay-tree only came into existence by the transformation of Daphne, whose story is then related.[7] When her metamorphosis has taken place, the river-gods assemble in the vale of Tempe to console or to congratulate, they are not sure which, her father Peneus, their brother-god. One is absent, Inachus,[8]

> 'whom grief
> Held absent, in his cave's recess, with tears
> His flood augmenting.'

[1] XIV. 327. [2] XII. 4. [3] XI. 749.
[4] XIII. 575. Cf. the introduction of the story of Semele, III. 255. [5] XIII. 640.
[6] VII. 515. So the sorceries of Medea are introduced by Jason noticing the absence of his father Aeson (VII. 162), and the story of Midas by the absence of Silenus from the train of Bacchus. [7] I. 450. [8] I. 583.

He is mourning for his own lost daughter, Io, whose adventures and metamorphosis occupy the rest of the book. When Minerva takes vengeance upon Arachne for boasting herself the superior, and proving herself the equal of the goddess in skill of weaving, all Lydia is filled with awe. Niobe alone,[1] whom the story reaches in her new home at Thebes, is untaught by the fate of her countrywoman

cedere coelitibus verbisque minoribus uti.

Proud of her seven sons and seven daughters, she vaunts herself the superior of Latona, who has but Apollo and Diana, and so rouses both to avenge their mother's quarrel upon her husband Amphion, her children, and herself. All mourn for Amphion, but for Niobe none save her brother Pelops,[2] who rending his clothes in grief gives Ovid occasion to explain how he came to have an ivory shoulder. From Argos, Sparta, Mycenae, and many a city more come embassies of condolence to Thebes. Athens[3] can send none, for she is beset by a great host of barbarian enemies, from which she is only delivered by the Thracian Tereus, to whom by way of reward her king Pandion weds in an evil hour his daughter Procne, and so unwittingly inaugurates the terrible history of Philomela and Itys. When Nestor relates the battle of the Centaurs and Lapithae, Tlepolemus resents the omission of the deeds of Hercules,[4] and so provokes Nestor to relate how Hercules earned his

[1] VI. 150. [2] VI. 404. [3] VI. 421. [4] XII. 538.

hatred by slaying his eleven brothers, one of them, Periclymenus, in spite of his Protean power of changing his shape at will.

Nor is this the only form of transition repeatedly adopted by Ovid. Another method is to introduce stories as told by spectators, sometimes to convince the incredulous, sometimes, like the story of Aesacus already mentioned, because some similarity in the catastrophe prompts their recollection. Pirithous doubts the metamorphosis of Perimele narrated by Achelous,[1] but is silenced by Lelex, who relates the story of Baucis and Philemon, whereupon Achelous himself gives further proof of the divine power. The fate of Niobe recalls another instance of Latona's vengeance,[2] the transformation to frogs of the Lycian peasants who insulted her, and again the fate of Marsyas, flayed alive by her son Apollo and metamorphosed to a river. Or a story is told within a story by way of warning or encouragement.[3] The crow endeavours to deter the raven from revealing to Apollo the faithlessness of Coronis, by relating the disgrace inflicted by Pallas upon herself for a like indiscretion. Sometimes a journey gives occasion for adventures or allows the introduction of local legends,[4] such as the histories of Scylla, the Sibyl,

[1] VIII. 614. [2] VI. 316.

[3] As the stories of Galatea XIII. 740, and of Iphis and Anaxarete XIV. 698.

[4] These local legends are sometimes very briefly told, like that of the Molossian king, XIII. 717. A notable instance of this is in VII. 350, where seventeen stories are mentioned in fifty-four lines.

Achaemenides and Macareus, the last of which includes as an episode the story of Picus and Canens. After the conflagration caused by Phaethon, Jupiter goes abroad to survey the damage done to the world, and while he repairs the ruin of Arcadia falls in love with the nymph Callisto, whereupon follow the transformations of herself and her son Arcas. The same device is made to bring together Mercury and Herse in Book II., Pluto and Proserpine in Book V. It is on a journey that Numa learns the story of Myscelus and hears the wisdom of Pythagoras.[1] Many stories are introduced, like that of the Coronae, as represented in works of art.[2] When Minerva and Arachne contend in weaving, the former chooses as a centre-piece her own contest with Neptune before the Olympian deities for the sovereignty of Attica, with the miraculous birth of the horse and olive. In the corners are depicted four stories giving warning of the fate of those who match themselves with gods. Arachne impiously chooses to depict the dishonour of the gods in twenty-one scenes representing the frauds practised by them in various disguises on mortal women. By a similar device, when the Pierides and the Muses contend in song,[3] the champion of the former sings to the discredit of the gods how, when they were attacked by the giants, they fled in terror to Egypt, and there meanly hid themselves in the shapes of beast, bird and fish.

It will be easily understood that between the noble

[1] XV. 10, 60. [2] XIII. 681. [3] V. 318.

opening of the poem and the last books, in which a higher tone becomes more plainly audible, Ovid has placed no very severe constraint upon his genius. His supreme gift is that of telling a story brilliantly and vigorously. The metamorphoses, when they are described at all, are described with unfailing ingenuity and inexhaustible variety.[1] But Ovid has given most care to the stories themselves, sometimes to stories which are only indirectly connected with metamorphoses at all. The suit for the arms of Achilles occupies nearly four hundred lines, of which only five suffice for the incident which justifies its introduction. The story of Phaethon is told in more than three hundred, before we come to his sisters the Heliades, who in their grief are changed to poplars. Every passion of the human mind, every scene of human life is described in turn.[2] The stories are crowded with detail, often fanciful, sometimes playful, but always vivid and picturesque. In Deucalion's flood[3] the husbandman turned mariner anchors his boat where

'Some vineyard grates with hidden poles the keel,'

[1] The greatest skill is shown in the adaptation part by part of the old form to the new, as in the transformation of the Trojan ships to sea-nymphs (XIV. 549). In the story of Ocyroe the poet goes a step further: 'her garment's train floats in a tail' (II. 672). But as Gierig points out, equal skill is shown in describing the change to what has no parts, rock or water. See for the former II. 820, IV. 551, VI. 303; for the latter V. 428, 632.

[2] Ovid is as successful with cottage interiors as with the Palace of the Sun or the Temple of Fame, witness the three scenes of rustic hospitality in VIII. 630, *Fast.* IV. 509, V. 499.

[3] I. 298, 302.

Through all the forms of breathing life, retains
Unchanged its essence.—O be wise, and hear
Heaven's warning from my prophet-lips, nor dare
With impious slaughter, for your glutton-greed,
The kindly bond of Nature violate,
Nor from its home expel the Soul, perchance
Akin to yours, to nourish blood with blood.'

The task of welding into a consistent whole stories entirely disconnected save for the monotonous recurrence in all of the same incident of metamorphosis might have seemed an impossible one. Ovid has not only triumphed over its inherent difficulties, but seems to revel in the consciousness of his easy mastery over them, and is always going out of his way to impose upon himself fresh ones. As a specimen of his methods we may take Book IV. The divinity of the new god Bacchus has been signally vindicated by the destruction of the unbelieving Pentheus. But Alcithoe, daughter of Minyas, is unconvinced, and with her sisters scornfully profanes his festival by spinning, an untimely service of Minerva. One of them proposes that to lighten their task each in turn shall tell a story, and, being herself bidden to begin, hesitates which to choose

'Of all her store, for many a tale she knew.'

Shall she tell how Dercetis, mother of Semiramis, became the fish-goddess who still haunts the waters of Syria? or how Semiramis herself after her long reign over Nineveh was changed into a dove? or how an unnamed nymph, who by magic herbs turned men to fish, herself at last suffered the same meta-

morphosis? or how the mulberry, which once was white, was stained dark-red by the blood of Pyramus?

> 'This last, less known, she chose, and, as the wool
> She plied with nimble finger,'

related the beautiful story of Pyramus and Thisbe. Leuconoe's turn comes next, and she chooses for subject the love of the Sun-god for Leucothoe, a passion inflicted upon him by Venus for his betrayal to Vulcan of her own intrigue with Mars. He visits Leucothoe in the likeness of Eurynome her mother, but his old love Clytie detects the disguise, and tells the secret to Leucothoe's father Orchamus. He in anger buries his daughter alive, and the god, after vainly endeavouring to revive her, pours nectar upon the place, whence springs a fragrant shrub. Clytie's cruel treachery did not bring back her lover, and she, wasting away in hopeless gazing upon the Sun, was

> 'in pale leaf renewed and flower,—nor pale
> Throughout, but with a tender purple tinged
> And like to violet in its hue,—whose root
> Fixed, yet allows it with the turning Sun
> To turn, and still, so changed, its Love declare.'[1]

Before the story-telling proceeds, the sisters fall to debating the possibility of such a marvel, and we are reminded that we are listening to the impious Minyeides, who will be overtaken by a fate no less marvellous:

> *pars fieri potuisse negant; pars omnia veros*
> *posse deos memorant: 'sed non est Bacchus in illis.'*

[1] The heliotrope.

Alcithoe will tell no common story, such as that of the shepherd Daphnis turned to stone by a jealous nymph, or of Celmis, once the faithful friend of the child Jupiter, afterwards for an indiscretion turned to adamant, or the birth of the Curetes from a shower of rain, or of the transformation of Crocus and Smilax to the flowers which bear their names. Her choice is the story of Salmacis and Hermaphroditus.

> 'So closed their tales:—and still the Minyads plied
> Their toil, and scorned the god, and mocked his feast.'

But as they sit in the twilight, the walls are rocked by earthquake, and amid unearthly sights and sounds strange metamorphosis comes upon themselves and their work:

> 'sudden green
> Of ivy woof and warp o'erspread:—the wool
> Budded in twig and leaf:—the threads they drew
> In tendrils curled;—and berry and bunch of vine
> O'er all the loom in purple clusters glowed...
> Trembling the sisters separate fly, and each,
> Apart, some lurking place by that fierce blaze
> Unlighted strives to gain. But, as she hides,
> Strange, delicate, membranous, a subtle film
> Her shrunken limbs o'erspreads, with thinnest down
> Clothing her wing-like arms. How all the change
> Was wrought of shape and nature, not themselves
> Could, in the darkness, tell;—the change alone
> They know. No feathers have they, yet they fly
> Borne on transparent pinions. For all speech
> Such twitter as their tiny form befits
> Must serve them now. With feeblest shriek their plaint
> They utter; nor in woods but round the roofs
> And haunts of men flit nightly:—foes to Noon
> And friends of Eve,—of Vesper justly named.'[1]

[1] *Vespertiliones*, bats.

The fame of Bacchus waxed greater than ever, and his mother's sister Ino, wife of Athamas and daughter of Cadmus, drew upon herself the wrath of Juno by boasting of her divine nursling. The angry goddess resolves to visit her, as Bacchus had visited her sister Agave, with madness, and seeks amid the terrors of the nether world the help of Tisiphone. The Fury immediately journeys to the palace of Athamas, who, with his wife, is maddened by her presence. He takes Ino for a lioness, and snatching what he deems her cub, his child Learchus, dashes it to pieces against a rock. Ino seizes their other child Melicertes, and flying in Bacchic frenzy flings herself with him from a cliff into the sea. Venus, in pity for her daughter's grandson and his mother, prays Neptune to change them to sea-deities, when they receive the new names of Leucothea and Palaemon.[1] The Theban matrons, in grief for the ruin of the house of Cadmus, impeach the justice of Juno's vengeance, and, as they would follow their mistress in the frantic leap, are changed by her anger to rocks and birds. Old Cadmus never knew how this last sorrow had been changed to blessing, and broken by many ills fled with his wife Harmonia to Illyria. There he prays that any vengeance yet due for the sacred dragon he killed in youth may be visited upon himself by transformation to the serpent shape. His prayer is granted, as is Harmonia's, that even this change may not divide

[1] Cf. XIII. 919 *n.*



the case of Macareus,[1] given in question and answer among the personages of the story. The whole series of Trojan and Roman legends which occupies the last four books, is introduced by the circumstance that Paris alone is absent from the mourning for his half-brother Aesacus,[2] whose transformation to a cormorant has been narrated merely as a pendant to the story of Ceyx and Alcyone.[3] The fate of Hecuba moves the pity of all the deities save Aurora, who is wholly occupied with grief for her son Memnon.[4] Anchises at Delos notices the absence of Anius' children, and learns their fate.[5] In exactly the same way is introduced the narrative of the plague of Aegina.[6] Why does Apollo ordain for the victor in the Pythian games a chaplet not of bay leaves, but of oak? The reason is that the bay-tree only came into existence by the transformation of Daphne, whose story is then related.[7] When her metamorphosis has taken place, the river-gods assemble in the vale of Tempe to console or to congratulate, they are not sure which, her father Peneus, their brother-god. One is absent, Inachus,[8]

> 'whom grief
> Held absent, in his cave's recess, with tears
> His flood augmenting.'

[1] XIV. 327. [2] XII. 4. [3] XI. 749.
[4] XIII. 575. Cf. the introduction of the story of Semele, III. 255. [5] XIII. 640.
[6] VII. 515. So the sorceries of Medea are introduced by Jason noticing the absence of his father Aeson (VII. 162), and the story of Midas by the absence of Silenus from the train of Bacchus. [7] I. 450. [8] I. 583.

He is mourning for his own lost daughter, Io, whose adventures and metamorphosis occupy the rest of the book. When Minerva takes vengeance upon Arachne for boasting herself the superior, and proving herself the equal of the goddess in skill of weaving, all Lydia is filled with awe. Niobe alone,[1] whom the story reaches in her new home at Thebes, is untaught by the fate of her countrywoman

cedere coelitibus verbisque minoribus uti.

Proud of her seven sons and seven daughters, she vaunts herself the superior of Latona, who has but Apollo and Diana, and so rouses both to avenge their mother's quarrel upon her husband Amphion, her children, and herself. All mourn for Amphion, but for Niobe none save her brother Pelops,[2] who rending his clothes in grief gives Ovid occasion to explain how he came to have an ivory shoulder. From Argos, Sparta, Mycenae, and many a city more come embassies of condolence to Thebes. Athens[3] can send none, for she is beset by a great host of barbarian enemies, from which she is only delivered by the Thracian Tereus, to whom by way of reward her king Pandion weds in an evil hour his daughter Procne, and so unwittingly inaugurates the terrible history of Philomela and Itys. When Nestor relates the battle of the Centaurs and Lapithae, Tlepolemus resents the omission of the deeds of Hercules,[4] and so provokes Nestor to relate how Hercules earned his

[1] VI. 150. [2] VI. 404. [3] VI. 421. [4] XII. 538.

hatred by slaying his eleven brothers, one of them, Periclymenus, in spite of his Protean power of changing his shape at will.

Nor is this the only form of transition repeatedly adopted by Ovid. Another method is to introduce stories as told by spectators, sometimes to convince the incredulous, sometimes, like the story of Aesacus already mentioned, because some similarity in the catastrophe prompts their recollection. Pirithous doubts the metamorphosis of Perimele narrated by Achelous,[1] but is silenced by Lelex, who relates the story of Baucis and Philemon, whereupon Achelous himself gives further proof of the divine power. The fate of Niobe recalls another instance of Latona's vengeance,[2] the transformation to frogs of the Lycian peasants who insulted her, and again the fate of Marsyas, flayed alive by her son Apollo and metamorphosed to a river. Or a story is told within a story by way of warning or encouragement.[3] The crow endeavours to deter the raven from revealing to Apollo the faithlessness of Coronis, by relating the disgrace inflicted by Pallas upon herself for a like indiscretion. Sometimes a journey gives occasion for adventures or allows the introduction of local legends,[4] such as the histories of Scylla, the Sibyl,

[1] VIII. 614. [2] VI. 316.

[3] As the stories of Galatea XIII. 740, and of Iphis and Anaxarete XIV. 698.

[4] These local legends are sometimes very briefly told, like that of the Molossian king, XIII. 717. A notable instance of this is in VII. 350, where seventeen stories are mentioned in fifty-four lines.

Achaemenides and Macareus, the last of which includes as an episode the story of Picus and Canens. After the conflagration caused by Phaethon, Jupiter goes abroad to survey the damage done to the world, and while he repairs the ruin of Arcadia falls in love with the nymph Callisto, whereupon follow the transformations of herself and her son Arcas. The same device is made to bring together Mercury and Herse in Book II., Pluto and Proserpine in Book V. It is on a journey that Numa learns the story of Myscelus and hears the wisdom of Pythagoras.[1] Many stories are introduced, like that of the Coronae, as represented in works of art.[2] When Minerva and Arachne contend in weaving, the former chooses as a centre-piece her own contest with Neptune before the Olympian deities for the sovereignty of Attica, with the miraculous birth of the horse and olive. In the corners are depicted four stories giving warning of the fate of those who match themselves with gods. Arachne impiously chooses to depict the dishonour of the gods in twenty-one scenes representing the frauds practised by them in various disguises on mortal women. By a similar device, when the Pierides and the Muses contend in song,[3] the champion of the former sings to the discredit of the gods how, when they were attacked by the giants, they fled in terror to Egypt, and there meanly hid themselves in the shapes of beast, bird and fish.

It will be easily understood that between the noble

[1] XV. 10, 60. [2] XIII. 681. [3] V. 318.

opening of the poem and the last books, in which a higher tone becomes more plainly audible, Ovid has placed no very severe constraint upon his genius. His supreme gift is that of telling a story brilliantly and vigorously. The metamorphoses, when they are described at all, are described with unfailing ingenuity and inexhaustible variety.[1] But Ovid has given most care to the stories themselves, sometimes to stories which are only indirectly connected with metamorphoses at all. The suit for the arms of Achilles occupies nearly four hundred lines, of which only five suffice for the incident which justifies its introduction. The story of Phaethon is told in more than three hundred, before we come to his sisters the Heliades, who in their grief are changed to poplars. Every passion of the human mind, every scene of human life is described in turn.[2] The stories are crowded with detail, often fanciful, sometimes playful, but always vivid and picturesque. In Deucalion's flood[3] the husbandman turned mariner anchors his boat where

> 'Some vineyard grates with hidden poles the keel,'

[1] The greatest skill is shown in the adaptation part by part of the old form to the new, as in the transformation of the Trojan ships to sea-nymphs (XIV. 549). In the story of Ocyroe the poet goes a step further: 'her garment's train floats in a tail' (II. 672). But as Gierig points out, equal skill is shown in describing the change to what has no parts, rock or water. See for the former II. 820, IV. 551, VI. 303; for the latter V. 428, 632.

[2] Ovid is as successful with cottage interiors as with the Palace of the Sun or the Temple of Fame, witness the three scenes of rustic hospitality in VIII. 630, *Fast.* IV. 509, V. 499.

[3] I. 298, 302.

while beneath the surface

'Groves, houses, towns the wondering Nereids view.'

Io transformed to a heifer[1] follows her sisters

'and courts
Their praise, and joys to feel their fondling hands.
Some gathered herbs her father proffers—mute,
She licks and wets with tears his honoured palm,
And longs for words to ask his aid, and tell
Her name, her sorrows. All she can—her hoof,
Unskilful, in the sand contrives to trace
Some letters rude, which hint the wretched tale
Of this her form transformed.'

In the conflagration of Phaethon[2]

'thrice Neptune rears
His angry brow above the wave, and thrice
Withdraws, by heat o'ermastered,'

a rather violent contrast to the majesty with which he appears in Virgil's storm. The Sungod in grief for Phaethon hides his face for a day, but the world is not thereby left in darkness:

incendia lumen
praebebant; aliquisque malo fuit usus in illo.[3]

When Phaethusa, eldest of the Heliades, feels herself stiffening to a tree,[4]

'Lampetie at her cry
Starting took sudden root, and strove in vain
For motion to her aid. The third, her hair
In anguish tearing, tore off leaves!"

Narcissus wastes away for love of his own image:

tum quoque se, postquam est inferna sede receptus,
in Stygia spectabat aquas.[5]

[1] I. 645. [2] II. 270.
[3] II. 331, Milton has improved upon this *P.L.* I. 61—4.
[4] II. 350. [5] III. 504.

Perseus for safety wraps his perilous trophy in sea-weed, which straightway hardens[1]

‘into stony leaf and stalk.
Wondering the Sea Nymphs saw—and with fresh growth
Of Ocean made experiment, and laughed
At like results delighted, and wide strewed
Around their watery realm the novel seeds.”

Not less ingenuity is shown in conceits, as when Boreas flies away with Orithyia,[2] and the flame of his love is blown to fiercer heat by the rapidity of his flight, or in such play of language as the combination of active and passive which Ovid uses so often. It was natural that this tendency should run to excess in the story of Narcissus:[3]

ipse
se cupit inprudens, et qui probat, ille probatur ;
dumque petit, petitur ; pariterque incendit et ardet . . .
uror amore mei ; flammas moveoque feroque.
quid faciam ? roger, anne rogem ? quid deinde rogabo ?
quod cupio mecum est, inopem me copia fecit.

When the daughters of Pelias are persuaded by Medea to kill their father in hope of his restoration to youth,

ut quaeque pia est, hortatibus inpia prima est,
et ne sit scelerata, facit scelus.

The oxymoron is perfect, but it palls on repetition, and it is repeated more or less closely at least three times. It is this facile felicity[4] which has betrayed Ovid into the affectation and repetition most frequently charged against him. He seems to take pleasure in

[1] IV. 745. [2] VI. 708.
[3] III. 424, 464, Cf. XIII. 925 *n.*, XIV. 81 *n.*
[4] Cf. Trist. IV. 26, *quidquid tentabam dicere, versus erat.*

showing how skilfully he can say the same thing over and over again. Cadmus strikes the serpent,

> *sed leve vulnus erat, quia se retrahebat ab ictu*
> *laesaque colla dabat retro, plagamque sedere*
> *cedendo arcebat, nec longius ire sinebat.*

The same delight in *tours de force* shows itself in things great and small alike. The Cyclop's song begins with thirty-one comparisons for Galatea. The surgical details of the battle of the Centaurs and Lapithae[1] are as horrible as they are ingenious. The connection of Hippolytus with the story of Egeria is of the slightest, yet Ovid succeeds in telling three stories in order to verify the exact degree of his amazement at her metamorphosis. Such faults of excess it is not probable that revision would have removed; *non ignoravit vitia sua, sed amavit.*[2]

The decline of Ovid's influence on English literature is strikingly illustrated by the paucity of recent translations. Mr. King's admirable version stands alone. The Elizabethan translation by Arthur Golding reached its seventh edition in 1612. George Sandys, who followed, was even more successful, for his translation appeared complete ten times between 1626 and 1690, besides two earlier editions of Books I–V. And there were two other translators, Hall and Bullocker, in the same century, before we come to the version by Dryden and others in the eighteenth.

[1] Cf. XII. 269, 275, 390, 434.
[2] Sen. *Controv.* II. x. 12.

It remains to say a few words as to the MSS. referred to. Korn believes that all existing MSS. are derived from an archetype which itself represented a second recension of the poem, made towards the end of the eighth century. This archetype, which is most nearly reproduced by the Codex Marcianus (M), was itself not free from corruption and interpolation. But all other complete or nearly complete MSS. represent a still later recension, in which the process of interpolation has gone much further. Of these, which are classed as *Codices interpolati*, the oldest and most valuable is Laurentianus (L or λ), in the Laurentian Library at Florence. This is of the eleventh or twelfth century. Of the two others collated by Korn, Amplonianus (E or ε) and Hauniensis[1] (H or h), both of the thirteenth century, and preserved respectively at Erfurt and Copenhagen, the former is more extensively interpolated, while the latter approximates to L. The Codex Marcianus, formerly in the Dominican Convent of St. Mark at Florence,[2] and now in the Laurentian Library, contains the poem as far as XIV. 830, together with the prose arguments of Lactantius Placidus. It has also prefixed to it the six lines quoted above. The MS. itself was written late in the eleventh century, but it contains also a large number of corrections, differences of reading,

[1] Formerly at Hamburg, and cited as Hamburgensis I.
[2] Formerly cited as Florentinus.

them. Their train are horror-stricken as they watch the portent, but the serpents

> 'with gesture amicable
> Of head and lucent neck, their terrors seemed
> To deprecate, and glided interlaced
> Beneath the neighbouring forest's sheltering shade.
> There still they dwell, and, mindful what they were,
> Nor shun the face of man, nor work him harm.'

Even thus translated they still rejoice in the glorious triumphs of their grandchild. Acrisius alone still denies his divine birth, as he has already denied that of his own grandson Perseus,

> 'Though for both God and Grandchild so disclaimed
> Repentance came ere long, when Truth had right,
> And this his place in Heaven assumed,—and that,
> Proud with the Gorgon monster's snaky spoil,
> The yielding air with resonant pinions clave.'

Whereupon follows the story of Perseus, from which in Book V. by changes no less ingenious we pass to the contest between the Muses and Pierides, which introduces the rape of Proserpine and quest of Ceres.

The stories of the Minyeides and of Perseus are here introduced in exactly the same way as that of Pentheus in Book III., following upon the obstinate disbelief in Bacchus of Alcithoe and Acrisius. This is only one form of a connection which is used more frequently perhaps than any other. The action or emotion of one is contrasted with that of others, his absence with their presence, his happiness with their misery, his solitary misfortune with his general prosperity. Or some exceptional circumstance is noted, which leads to explanation, sometimes, as in

the case of Macareus,[1] given in question and answer among the personages of the story. The whole series of Trojan and Roman legends which occupies the last four books, is introduced by the circumstance that Paris alone is absent from the mourning for his half-brother Aesacus,[2] whose transformation to a cormorant has been narrated merely as a pendant to the story of Ceyx and Alcyone.[3] The fate of Hecuba moves the pity of all the deities save Aurora, who is wholly occupied with grief for her son Memnon.[4] Anchises at Delos notices the absence of Anius' children, and learns their fate.[5] In exactly the same way is introduced the narrative of the plague of Aegina.[6] Why does Apollo ordain for the victor in the Pythian games a chaplet not of bay leaves, but of oak? The reason is that the bay-tree only came into existence by the transformation of Daphne, whose story is then related.[7] When her metamorphosis has taken place, the river-gods assemble in the vale of Tempe to console or to congratulate, they are not sure which, her father Peneus, their brother-god. One is absent, Inachus,[8]

> 'whom grief
> Held absent, in his cave's recess, with tears
> His flood augmenting.'

[1] XIV. 327. [2] XII. 4. [3] XI. 749.
[4] XIII. 575. Cf. the introduction of the story of Semele, III. 255. [5] XIII. 640.
[6] VII. 515. So the sorceries of Medea are introduced by Jason noticing the absence of his father Aeson (VII. 162), and the story of Midas by the absence of Silenus from the train of Bacchus. [7] I. 450. [8] I. 583.

He is mourning for his own lost daughter, Io, whose adventures and metamorphosis occupy the rest of the book. When Minerva takes vengeance upon Arachne for boasting herself the superior, and proving herself the equal of the goddess in skill of weaving, all Lydia is filled with awe. Niobe alone,[1] whom the story reaches in her new home at Thebes, is untaught by the fate of her countrywoman

cedere coelitibus verbisque minoribus uti.

Proud of her seven sons and seven daughters, she vaunts herself the superior of Latona, who has but Apollo and Diana, and so rouses both to avenge their mother's quarrel upon her husband Amphion, her children, and herself. All mourn for Amphion, but for Niobe none save her brother Pelops,[2] who rending his clothes in grief gives Ovid occasion to explain how he came to have an ivory shoulder. From Argos, Sparta, Mycenae, and many a city more come embassies of condolence to Thebes. Athens[3] can send none, for she is beset by a great host of barbarian enemies, from which she is only delivered by the Thracian Tereus, to whom by way of reward her king Pandion weds in an evil hour his daughter Procne, and so unwittingly inaugurates the terrible history of Philomela and Itys. When Nestor relates the battle of the Centaurs and Lapithae, Tlepolemus resents the omission of the deeds of Hercules,[4] and so provokes Nestor to relate how Hercules earned his

[1] VI. 150. [2] VI. 404. [3] VI. 421. [4] XII. 538.

hatred by slaying his eleven brothers, one of them, Periclymenus, in spite of his Protean power of changing his shape at will.

Nor is this the only form of transition repeatedly adopted by Ovid. Another method is to introduce stories as told by spectators, sometimes to convince the incredulous, sometimes, like the story of Aesacus already mentioned, because some similarity in the catastrophe prompts their recollection. Pirithous doubts the metamorphosis of Perimele narrated by Achelous,[1] but is silenced by Lelex, who relates the story of Baucis and Philemon, whereupon Achelous himself gives further proof of the divine power. The fate of Niobe recalls another instance of Latona's vengeance,[2] the transformation to frogs of the Lycian peasants who insulted her, and again the fate of Marsyas, flayed alive by her son Apollo and metamorphosed to a river. Or a story is told within a story by way of warning or encouragement.[3] The crow endeavours to deter the raven from revealing to Apollo the faithlessness of Coronis, by relating the disgrace inflicted by Pallas upon herself for a like indiscretion. Sometimes a journey gives occasion for adventures or allows the introduction of local legends,[4] such as the histories of Scylla, the Sibyl,

[1] VIII. 614. [2] VI. 316.

[3] As the stories of Galatea XIII. 740, and of Iphis and Anaxarete XIV. 698.

[4] These local legends are sometimes very briefly told, like that of the Molossian king, XIII. 717. A notable instance of this is in VII. 350, where seventeen stories are mentioned in fifty-four lines.

Achaemenides and Macareus, the last of which includes as an episode the story of Picus and Canens. After the conflagration caused by Phaethon, Jupiter goes abroad to survey the damage done to the world, and while he repairs the ruin of Arcadia falls in love with the nymph Callisto, whereupon follow the transformations of herself and her son Arcas. The same device is made to bring together Mercury and Herse in Book II., Pluto and Proserpine in Book V. It is on a journey that Numa learns the story of Myscelus and hears the wisdom of Pythagoras.[1] Many stories are introduced, like that of the Coronae, as represented in works of art.[2] When Minerva and Arachne contend in weaving, the former chooses as a centre-piece her own contest with Neptune before the Olympian deities for the sovereignty of Attica, with the miraculous birth of the horse and olive. In the corners are depicted four stories giving warning of the fate of those who match themselves with gods. Arachne impiously chooses to depict the dishonour of the gods in twenty-one scenes representing the frauds practised by them in various disguises on mortal women. By a similar device, when the Pierides and the Muses contend in song,[3] the champion of the former sings to the discredit of the gods how, when they were attacked by the giants, they fled in terror to Egypt, and there meanly hid themselves in the shapes of beast, bird and fish.

It will be easily understood that between the noble

[1] XV. 10, 60. [2] XIII. 681. [3] V. 318.

opening of the poem and the last books, in which a higher tone becomes more plainly audible, Ovid has placed no very severe constraint upon his genius. His supreme gift is that of telling a story brilliantly and vigorously. The metamorphoses, when they are described at all, are described with unfailing ingenuity and inexhaustible variety.[1] But Ovid has given most care to the stories themselves, sometimes to stories which are only indirectly connected with metamorphoses at all. The suit for the arms of Achilles occupies nearly four hundred lines, of which only five suffice for the incident which justifies its introduction. The story of Phaethon is told in more than three hundred, before we come to his sisters the Heliades, who in their grief are changed to poplars. Every passion of the human mind, every scene of human life is described in turn.[2] The stories are crowded with detail, often fanciful, sometimes playful, but always vivid and picturesque. In Deucalion's flood[3] the husbandman turned mariner anchors his boat where

'Some vineyard grates with hidden poles the keel,'

[1] The greatest skill is shown in the adaptation part by part of the old form to the new, as in the transformation of the Trojan ships to sea-nymphs (XIV. 549). In the story of Ocyroe the poet goes a step further: 'her garment's train floats in a tail' (II. 672). But as Gierig points out, equal skill is shown in describing the change to what has no parts, rock or water. See for the former II. 820, IV. 551, VI. 303; for the latter V. 428, 632.

[2] Ovid is as successful with cottage interiors as with the Palace of the Sun or the Temple of Fame, witness the three scenes of rustic hospitality in VIII. 630, *Fast.* IV. 509, V. 499.

[3] I. 298, 302.

while beneath the surface

> 'Groves, houses, towns the wondering Nereids view.'

Io transformed to a heifer[1] follows her sisters

> 'and courts
> Their praise, and joys to feel their fondling hands.
> Some gathered herbs her father proffers—mute,
> She licks and wets with tears his honoured palm,
> And longs for words to ask his aid, and tell
> Her name, her sorrows. All she can—her hoof,
> Unskilful, in the sand contrives to trace
> Some letters rude, which hint the wretched tale
> Of this her form transformed.'

In the conflagration of Phaethon[2]

> 'thrice Neptune rears
> His angry brow above the wave, and thrice
> Withdraws, by heat o'ermastered,'

a rather violent contrast to the majesty with which he appears in Virgil's storm. The Sungod in grief for Phaethon hides his face for a day, but the world is not thereby left in darkness:

> *incendia lumen*
> *praebebant; aliquisque malo fuit usus in illo.*[3]

When Phaethusa, eldest of the Heliades, feels herself stiffening to a tree,[4]

> 'Lampetie at her cry
> Starting took sudden root, and strove in vain
> For motion to her aid. The third, her hair
> In anguish tearing, tore off leaves!"

Narcissus wastes away for love of his own image:

> *tum quoque se, postquam est inferna sede receptus,*
> *in Stygia spectabat aquas.*[5]

[1] I. 645. [2] II. 270.
[3] II. 331, Milton has improved upon this *P.L.* I. 61—4.
[4] II. 350. [5] III. 504.

Perseus for safety wraps his perilous trophy in seaweed, which straightway hardens[1]

> 'into stony leaf and stalk.
> Wondering the Sea Nymphs saw—and with fresh growth
> Of Ocean made experiment, and laughed
> At like results delighted, and wide strewed
> Around their watery realm the novel seeds."

Not less ingenuity is shown in conceits, as when Boreas flies away with Orithyia,[2] and the flame of his love is blown to fiercer heat by the rapidity of his flight, or in such play of language as the combination of active and passive which Ovid uses so often. It was natural that this tendency should run to excess in the story of Narcissus:[3]

> *ipse*
> *se cupit inprudens, et qui probat, ille probatur;*
> *dumque petit, petitur; pariterque incendit et ardet . . .*
> *uror amore mei; flammas moveoque feroque.*
> *quid faciam? roger, anne rogem? quid deinde rogabo?*
> *quod cupio mecum est, inopem me copia fecit.*

When the daughters of Pelias are persuaded by Medea to kill their father in hope of his restoration to youth,

> *ut quaeque pia est, hortatibus inpia prima est,*
> *et ne sit scelerata, facit scelus.*

The oxymoron is perfect, but it palls on repetition, and it is repeated more or less closely at least three times. It is this facile felicity[4] which has betrayed Ovid into the affectation and repetition most frequently charged against him. He seems to take pleasure in

[1] IV. 745. [2] VI. 708.
[3] III. 424, 464, Cf. XIII. 925 *n.*, XIV. 81 *n.*
[4] Cf. Trist. IV. 26, *quidquid tentabam dicere, versus erat.*

showing how skilfully he can say the same thing over and over again. Cadmus strikes the serpent,

> *sed leve vulnus erat, quia se retrahebat ab ictu*
> *laesaque colla dabat retro, plagamque sedere*
> *cedendo arcebat, nec longius ire sinebat.*

The same delight in *tours de force* shows itself in things great and small alike. The Cyclop's song begins with thirty-one comparisons for Galatea. The surgical details of the battle of the Centaurs and Lapithae[1] are as horrible as they are ingenious. The connection of Hippolytus with the story of Egeria is of the slightest, yet Ovid succeeds in telling three stories in order to verify the exact degree of his amazement at her metamorphosis. Such faults of excess it is not probable that revision would have removed; *non ignoravit vitia sua, sed amavit.*[2]

The decline of Ovid's influence on English literature is strikingly illustrated by the paucity of recent translations. Mr. King's admirable version stands alone. The Elizabethan translation by Arthur Golding reached its seventh edition in 1612. George Sandys, who followed, was even more successful, for his translation appeared complete ten times between 1626 and 1690, besides two earlier editions of Books I–V. And there were two other translators, Hall and Bullocker, in the same century, before we come to the version by Dryden and others in the eighteenth.

[1] Cf. XII. 269, 275, 390, 434.
[2] Sen. *Controv.* II. x. 12.

It remains to say a few words as to the MSS. referred to. Korn believes that all existing MSS. are derived from an archetype which itself represented a second recension of the poem, made towards the end of the eighth century. This archetype, which is most nearly reproduced by the Codex Marcianus (M), was itself not free from corruption and interpolation. But all other complete or nearly complete MSS. represent a still later recension, in which the process of interpolation has gone much further. Of these, which are classed as *Codices interpolati*, the oldest and most valuable is Laurentianus (L or λ), in the Laurentian Library at Florence. This is of the eleventh or twelfth century. Of the two others collated by Korn, Amplonianus (E or ε) and Hauniensis[1] (H or h), both of the thirteenth century, and preserved respectively at Erfurt and Copenhagen, the former is more extensively interpolated, while the latter approximates to L. The Codex Marcianus, formerly in the Dominican Convent of St. Mark at Florence,[2] and now in the Laurentian Library, contains the poem as far as XIV. 830, together with the prose arguments of Lactantius Placidus. It has also prefixed to it the six lines quoted above. The MS. itself was written late in the eleventh century, but it contains also a large number of corrections, differences of reading,

[1] Formerly at Hamburg, and cited as Hamburgensis I.
[2] Formerly cited as Florentinus.

additions and scholia by various hands from the twelfth century to the fifteenth.[1]

[As a whole, M, from the time of Heinsius to the latest editions of Merkel, Korn, and Zingerle, has been and is still considered the best and least interpolated source of the text of the *Metamorphoses.* But when we have as early or even earlier fragments of MSS. to compare with it, or where a MS. is found which, with some variations, seems closely to follow in the track of M, it is necessary to weigh the readings of these other MSS. side by side with M before pronouncing on the text of any given passage. Of such fragments there are two in the British Museum, one at Paris, one at Leipzig, one at Berne; while in Can. VII. we possess a complete codex of the fourteenth century, which on the whole closely reproduces many of the features of M.

These fragments of MSS. of the *Metamorphoses* are as follows:

(1) Brit. Mus. Add. 11967, which Mr. E. M. Thompson considers to have been written in Italy, in the eleventh century. It contains II. 833-75, III. 1-510, IV. 292-803, V. 1-389, 588-678, VI. 1-412. It was first collated by Dziatzko and its readings published (not very accurately) in Korn's edition (1880).

(2) Brit. Mus. Harl. 2610, assigned by Mr. E. M. Thompson to the end of the tenth century, and

[1] It is minutely described by Kunz in his edition of Ovid's *De Medicamine Faciei*, pp. 6 *sqq.*

written in Germany. It contains I., II., III. 1-622. It was first collated by myself, and a notice of it inserted in the *Journal of Philology*, vol. xii. pp. 62 *sqq.* I have since published a complete collation of it in *Anecdota Oxoniensia*, Classical Series, vol. i. part 5 (1885). Though at times interpolated, it is of great importance in constituting the text.

(3) Paris 12246, assigned by M. Léopold Delisle to the tenth century. It contains I. 81-193, II. 67-159. It agrees closely with Harl. 2610. I have published a collation of it in the *Journal of Philology*, vol. xv. pp. 241 *sqq.*

(4) A Leipzig fragment, ascribed by Hellmuth to the tenth century. It was first described by Haupt, later by Hellmuth (*Sitzungsberichte der Akademie der Wissenschaften zu München*, 1883, pp. 222 *sqq.* It contains (besides *Am.* III. 5, *A.A.* III. 249, 250) III. 131-252.

(5) The Berne fragment (363) contains I. 1-199, 304-9, 773-8, II. 1-22, III. 1-56. Hagen ascribes this to the eighth century, and sent its readings to Riese, who has published them in the *apparatus criticus* prefixed to his edition, vol. ii. They are also given in the collation of Harl. 2610 mentioned above.

Of the Bodleian MSS., Can. VII. belongs to the later fourteenth century; its interest is that it presents readings of an unique and isolated kind, which on internal grounds seem to be true. It may to some extent be estimated by the readings given

from it in the notes to this volume. In my opinion it must form an important factor in any thorough reconstitution of the text of the *Metamorphoses*, as I hope to prove more in detail soon. I consider it to be the nearest approximation to M which is yet known.

Can. I. is of the twelfth century, generally a very good MS., and always to be consulted carefully.

Auct. F. IV. 30 (which I cite as Bod.) contains fragments of the *Metamorphoses* from IV. to the end. Mr. Macray of the Bodleian assigns it to the twelfth century. A facsimile of one page is given in my *Facsimiles from Latin MSS. in the Bodleian*, Oxford, 1885.

D'Orville X. 1, 5, 24 was written in the thirteenth century. It was examined by Heinsius. It is a good MS., but written in a crabbed hand, and with a great many variants superscribed or in the margin. R.E.].

The most important addition in recent years to the materials available for the criticism of the text of the whole poem is the collation of the Neapolitan MS. published by A. Riese in his second edition (1889). This MS., referred to as N, is of the eleventh century. Some use was made of it by N. Heinsius, but its value and antiquity were not at that time fully recognised.

P. OVIDII NASONIS

METAMORPHOSEON

LIBER TERTIUS DECIMUS.

In the suit for the arms of Achilles Ajax makes his speech before the Grecian Princes. He puts them in memory how he saved the ships. He has no skill of tongue like Ulysses, for whom it is honour enough to enter the lists against him.

Consedere duces et vulgi stante corona
surgit ad hos clipei dominus septemplicis Aiax
utque erat impatiens irae, Sigeïa torvo
litora respexit classemque in litore vultu,
intendensque manus 'agimus, pro Iuppiter!' inquit
'ante rates causam, et mecum confertur Ulixes!
at non Hectoreis dubitavit cedere flammis,
quas ego sustinui, quas hac a classe fugavi.
tutius est igitur fictis contendere verbis,
quam pugnare manu. sed nec mihi dicere promptum,
nec facere est isti: quantumque ego Marte feroci
inque acie valeo, tantum valet iste loquendo.
nec memoranda tamen vobis mea facta, Pelasgi,
esse reor; vidistis enim. sua narret Ulixes,
quae sine teste gerit, quorum nox conscia sola est.

praemia magna peti fateor: sed demit honorem
aemulus: Aiaci non est tenuisse superbum,
sit licet hoc ingens, quicquid speravit Ulixes.
iste tulit pretium iam nunc temptaminis huius,
quo cum victus erit, mecum certasse feretur.

He declares that his noble lineage and kinship with Achilles are sufficient claims.

atque ego, si virtus in me dubitabilis esset,
nobilitate potens essem, Telamone creatus,
moenia qui forti Troiana sub Hercule cepit
litoraque intravit Pagasea Colcha carina.
Aeacus huic pater est, qui iura silentibus illic
reddit, ubi Aeoliden saxum grave Sisyphon urget.
Aeacon agnoscit summus prolemque fatetur
Iuppiter esse suam. sic ab Iove tertius Aiax.
nec tamen haec series in causam prosit, Achivi,
si mihi cum magno non est communis Achille.
frater erat, fraterna peto. quid sanguine cretus
Sisyphio furtisque et fraude simillimus illi
inserit Aeacidis alienae nomina gentis?

How Ulysses feigned madness to escape the field.

an quod in arma prior nulloque sub indice veni,
arma neganda mihi? potiorque videbitur ille,
ultima qui cepit, detrectavitque furore
militiam ficto, donec sollertior isto
sed sibi inutilior timidi commenta retexit
Naupliades animi vitataque traxit ad arma?

39 in arma *M.*

**optima num sumat, quia sumere noluit ulla?
nos inhonorati et donis patruelibus orbi,
obtulimus quia nos ad prima pericula, simus?**

The proof of his treachery and shameless cowardice, and how Ajax saved him when he was like to die.

**atque utinam aut verus furor ille, aut creditus esset,
nec comes hic Phrygias umquam venisset ad arces
hortator scelerum! non te, Poeantia proles,
expositum Lemnos nostro cum crimine haberet:
qui nunc, ut memorant, silvestribus abditus antris
saxa moves gemitu, Laërtiadaeque precaris
quae meruit; quae, si di sunt, non vana precaris.
et nunc ille eadem nobis iuratus in arma,
heu! pars illa ducum, quo successore sagittae
Herculis utuntur, fractus morboque fameque
velaturque aliturque avibus, volucresque petendo
debita Troianis exercet spicula fatis.
ille tamen vivit, quia non comitavit Ulixen:
mallet et infelix Palamedes esse relictus.
viveret aut certe letum sine crimine haberet.
quem male convicti nimium memor iste furoris
prodere rem Danaam finxit, fictumque probavit
crimen et ostendit, quod iam praefoderat, aurum.
ergo aut exilio vires subduxit Achivis,
aut nece: sic pugnat, sic est metuendus Ulixes.
qui licet eloquio fidum quoque Nestora vincat,
haud tamen efficiet, desertum ut Nestora crimen
esse rear nullum. qui cum imploraret Ulixen**

51 pars una *M.R.* 57 *omisit M.*

vulnere tardus equi fessusque senilibus annis,
proditus a socio est. non haec mihi crimina fingi
scit bene Tydides, qui nomine saepe vocatum
corripuit, trepidoque fugam exprobravit amico.
aspiciunt oculis superi mortalia iustis:
en eget auxilio, qui non tulit; utque reliquit,
sic linquendus erat: legem sibi dixerat ipse.
conclamat socios. adsum, videoque trementem
pallentemque metu et trepidantem morte futura.
opposui molem clipei texique iacentem,
servavique animam—minimum est hoc laudis—inertem.
si perstas certare, locum redeamus in illum:
redde hostem vulnusque tuum solitumque timorem
post clipeumque late et mecum contende sub illo.
at postquam eripui, cui standi vulnera vires
non dederant, nullo tardatus vulnere fugit.

His own deeds contrasted with those of Ulysses, which are done always in company with Diomede.

Hector adest, secumque deos in proelia ducit,
quaque ruit, non tu tantum terreris, Ulixe,
sed fortes etiam: tantum trahit ille timoris.
hunc ego sanguineae successu caedis ovantem
eminus ingenti resupinum pondere fudi:
hunc ego poscentem, cum quo concurreret, unus
sustinui. sortemque meam vovistis, Achivi,
et vestrae valuere preces. si quaeritis huius
fortunam pugnae, non sum superatus ab illo.
ecce ferunt Troes ferrumque ignesque Iovemque

76 hic *R*. 91 ignem *M*.

in Danaas classes. ubi nunc facundus Ulixes?
nempe ego mille meo protexi pectore puppes,
spem vestri reditus. date pro tot navibus arma.
quod si vera licet mihi dicere, quaeritur istis,
quam mihi, maior honos, coniunctaque gloria nostra est,
atque Aiax armis, non Aiaci arma petuntur.
conferat his Ithacus Rhesum inbellemque Dolona
Priamidenque Helenum rapta cum Pallade captum:
luce nihil gestum, nihil est Diomede remoto.
si semel ista datis meritis tam vilibus arma,
dividite, et pars sit maior Diomedis in illis.

Ulysses cannot wear such armour, which would only hinder his flight. A challenge.

quo tamen haec Ithaco? qui clam, qui semper inermis
rem gerit et furtis incautum decipit hostem?
ipse nitor galeae claro radiantis ab auro
insidias prodet manifestabitque latentem.
sed neque Dulichius sub Achillis casside vertex
pondera tanta feret, nec non onerosa gravisque
Pelias hasta potest inbellibus esse lacertis,
nec clipeus vasti caelatus imagine mundi
conveniet timidae nataeque ad furta sinistrae.
debilitaturum quid te petis, improbe, munus?
quod tibi si populi donaverit error Achivi,
cur spolieris, erit, non cur metuaris ab hoste,
et fuga, qua sola cunctos, timidissime, vincis,
tarda futura tibi est gestamina tanta trahenti.
adde quod iste tuus, tam raro proelia passus,

94 tot pro *M.* 110 concretus *M.*

integer est clipeus. nostro, qui tela ferendo
mille patet plagis, novus est successor habendus.
denique, quid verbis opus est? spectemur agendo!
arma viri fortis medios mittantur in hostes:
inde iubete peti et referentem ornate relatis.'

Here begins the speech of Ulysses: He declares his sorrow for Achilles, whose help he procured for the Greeks.

Finierat Telamone satus; vulgique secutum
ultima murmur erat. donec Laërtius heros
adstitit, atque oculos paulum tellure moratos
sustulit ad proceres, expectatoque resolvit
ora sono; neque abest facundis gratia dictis.
'si mea cum vestris valuissent vota, Pelasgi,
non foret ambiguus tanti certaminis heres,
tuque tuis armis, nos te poteremur, Achille.
quem quoniam non aequa mihi vobisque negarunt
fata,'—manuque simul veluti lacrimantia tersit
lumina—'quis magno melius succedat Achilli,
quam per quem magnus Danais successit Achilles?

He prays that his eloquence may not tell against him. He too is of noble lineage.

huic modo ne prosit, quod, uti est, hebes esse videtur;
neve mihi noceat, quod vobis semper, Achivi,
profuit ingenium, meaque haec facundia, siqua est,
quae nunc pro domino, pro vobis saepe locuta est,
invidia careat, bona nec sua quisque recuset.
nam genus et proavos et quae non fecimus ipsi,
vix ea nostra voco. sed enim quia rettulit Aiax

esse Iovis pronepos, nostri quoque sanguinis auctor
Iuppiter est, totidemque gradus distamus ab illo.
nam mihi Laërtes pater est, Arcesius illi,
Iuppiter huic, neque in his quisquam damnatus et exul.
est quoque per matrem Cyllenius addita nobis
altera nobilitas, deus est in utroque parente.
sed neque materno quod sum generosior ortu,
nec mihi quod pater est fraterni sanguinis insons,
proposita arma peto. meritis expendite causam.

He shows that Ajax, though a kinsman, is not next of kin.

dummodo quod fratres Telamon Peleusque fuerunt
Aiacis meritum non sit, nec sanguinis ordo,
sed virtutis honor spoliis quaeratur in istis.
aut si proximitas primusque requiritur heres,
est genitor Peleus, est Pyrrhus filius illi.
quis locus Aiaci? Phthiam haec Scyrumve ferantur.
nec minus est isto Teucer patruelis Achilli:
num petit ille tamen, num si petat, auferat illa?

He himself discovered and brought to Troy Achilles, whose deeds are therefore his.

ergo operum quoniam nudum certamen habetur,
plura quidem feci, quam quae comprendere dictis
in promptu mihi sit. rerum tamen ordine ducar.
praescia venturi genetrix Nereïa leti
dissimulat cultu natum. et deceperat omnes,
in quibus Aiacem, sumptae fallacia vestis.

163 et *omisit M.*

arma ego femineis animum motura virilem
mercibus inserui. neque adhuc proiecerat heros
virgineos habitus, cum parmam hastamque tenenti
"nate dea,' dixi 'tibi se peritura reservant
Pergama. quid dubitas ingentem evertere Troiam?"
iniecique manum, fortemque ad fortia misi.
ergo opera illius mea sunt. ego Telephon hasta
pugnantem domui, victum orantemque refeci.
quod Thebae cecidere, meum est. me credite Lesbon,
me Tenedon Chrysenque et Cillan, Apollinis urbes,
et Scyrum cepisse. mea concussa putate
procubuisse solo Lyrnesia moenia dextra.
utque alios taceam, qui saevum perdere posset
Hectora, nempe dedi: per me iacet inclitus Hector.
illis haec armis, quibus est inventus Achilles,
arma peto: vivo dederam, post fata reposco.

He likewise procured the sacrifice of Iphigenia, and so appeased the anger of Diana.

ut dolor unius Danaos pervenit ad omnes,
Aulidaque Euboicam conplerunt mille carinae,
expectata diu, nulla aut contraria classi
flamina erant, duraeque iubent Agamemnona sortes
inmeritam saevae natam mactare Dianae.
denegat hoc genitor divisque irascitur ipsis
atque in rege tamen pater est. ego mite parentis
ingenium verbis ad publica commoda verti.
hanc equidem fateor, fassoque ignoscat Atrides,
difficilem tenui sub iniquo iudice causam.

189 nunc *M.*

hunc tamen utilitas populi fraterque datique
summa movet sceptri, laudem ut cum sanguine penset
mittor et ad matrem, quae non hortanda, sed astu
decipienda fuit. quo si Telamonius isset.
orba suis essent etiam nunc lintea ventis.

His embassy to Troy, and its perils.

mittor et Iliacas audax orator ad arces,
visaque et intrata est altae mihi curia Troiae.
plenaque adhuc erat illa viris. interritus egi
quam mihi mandarat communem Graecia causam,
accusoque Parin praedamque Helenamque reposco
et moveo Priamum Priamoque Antenora iunctum.
at Paris et fratres et qui rapuere sub illo,
vix tenuere manus—scis hoc, Menelaë!—nefandas,
primaque lux nostri tecum fuit illa pericli.

How he dissuaded the Greeks, and among them Ajax, from raising the siege: wherefore to him belongs the glory of the after deeds of Ajax.

longa referre mora est quae consilioque manuque
utiliter feci spatiosi tempore belli.
post acies primas urbis se moenibus hostes
continuere diu, nec aperti copia Martis
ulla fuit: decimo demum pugnavimus anno.
quid facis interea, qui nil, nisi proelia, nosti?
quis tuus usus erat? nam si mea facta requiris,
hostibus insidior, fossas munimine cingo,
consolor socios, ut longi taedia belli

199 communis *M. R.*

mente ferant placida; doceo, quo simus alendi
armandique modo; mittor, quo postulat usus.
ecce Iovis monitu, deceptus imagine somni,
rex iubet incepti curam dimittere belli.
ille potest auctore suam defendere vocem.
non sinat hoc Aiax, delendaque Pergama poscat,
quodque potest, pugnet. cur non remoratur ituros?
cur non arma capit, dat, quod vaga turba sequatur?
non erat hoc nimium numquam nisi magna loquenti.
quid quod et ipse fugit? vidi puduitque videre,
cum tu terga dares inhonestaque vela parares.
nec mora, "quid facitis? quae vos dementia' dixi
'concitat, o socii, captam dimittere Troiam?
quidve domum fertis decimo, nisi dedecus, anno?"
talibus atque aliis, in quae dolor ipse disertum
fecerat, aversos profuga de classe reduxi.
[convocat Atrides socios terrore paventes:]
nec Telamoniades etiam nunc hiscere quicquam
audet. at ausus erat reges incessere dictis
Thersites, etiam per me haud impune, protervis.
erigor, et trepidos cives exhortor in hostem,
amissamque mea virtutem voce repono.
tempore ab hoc, quodcumque potest fecisse videri
fortiter iste, meum est, qui dantem terga retraxi.

Of his honourable fellowship with Diomede, and the wounds he has received.

denique de Danais quis te laudatve petitve?
at sua Tydides mecum communicat acta,

220 pugnet. det...sequatur *R.* 221 capit? cur...ituros *R.*
223-33 *uncis inclusit M.* 230 *sine uncis R.*

me probat et socio semper confidit Ulixe.
est aliquid, de tot Graiorum milibus unum
a Diomede legi: nec me sors ire iubebat.
sum tamen et spreto noctisque hostisque periclo
ausus et ausum eadem Phrygia de gente Dolona
interimo: non ante tamen, quam cuncta coegi
prodere, et edidici, quid perfida Troia pararet.
omnia cognoram, nec, quod specularer, habebam,
et iam promissa poteram cum laude reverti.
haud contentus eo petii tentoria Rhesi,
inque suis ipsum castris comitesque peremi:
atque ita captivo, victor votisque potitus,
ingredior curru laetos imitante triumphos.
cuius equos pretium pro nocte poposcerat hostis,
arma negate mihi, fueritque benignior Aiax!
quid Lycii referam Sarpedonis agmina ferro
devastata meo? cum multo sanguine fudi
Coeranon Iphitiden et Alastoraque Chromiumque
Alcandrumque Haliumque Noëmonaque Prytanimque,
exitioque dedi cum Chersidamante Thoona
et Charopem, fatisque inmitibus Ennomon actum,
quique minus celebres nostra sub moenibus urbis
procubuere manu. sunt et mihi vulnera, cives,
ipso pulchra loco. nec vanis credite verbis:
aspicite en!' vestemque manu diduxit et 'haec sunt
pectora semper' ait 'vestris exercita rebus.
at nil inpendit per tot Telamonius annos
sanguinis in socios, et habet sine vulnere corpus.

243 sic *M.R.* 244 ausum eadem quae nos *M.R.*

The great deeds of Ajax, which he denies not, were wrought in common with all the Greeks. His own service done to Achilles dead.

quid tamen hoc refert, si se pro classe Pelasga
arma tulisse refert contra Troasque Iovemque?
confiteorque, tulit: neque enim benefacta maligne
detractare meum est. sed ne communia solus
occupet, atque aliquem vobis quoque reddat honorem:
reppulit Actorides sub imagine tutus Achillis
Troas ab arsuris cum defensore carinis.
ausum etiam Hectoreis solum concurrere telis
se putat, oblitus regisque ducumque meique,
nonus in officio, et praelatus munere sortis.
sed tamen eventus vestrae, fortissime, pugnae
quis fuit? Hector abit violatus vulnere nullo.
me miserum, quanto cogor meminisse dolore
temporis illius, quo Graium murus, Achilles
procubuit! nec me lacrimae luctusve timorve
tardarunt, quin corpus humo sublime referrem.
his umeris, his, inquam, umeris ego corpus Achillis,
et simul arma tuli: quae nunc quoque ferre laboro.

He has strength to bear the arms, which Ajax has not wit to esteem rightly.

sunt mihi, quae valeant in talia pondera, vires:
est animus certe vestros sensurus honores.
scilicet idcirco pro gnato caerula mater
ambitiosa suo fuit, ut caelestia dona,
artis opus tantae, rudis et sine pectore miles
indueret? neque enim clipei caelamina novit,

271 modo *R.* 279 est Hector *M.*
282 luctusque timorque *R.* 291 norit *M.*

Oceanum et terras cumque alto sidera caelo
Pleïadasque Hyadasque inmunemque aequoris Arcton
diversasque urbes nitidumque Orionis ensem.
[postulat, ut capiat, quae non intellegit, arma.]

He shows that Achilles too hung back from joining in the war.

quid quod me duri fugientem munera belli
arguit incepto serum accessisse labori,
nec se magnanimo maledicere sentit Achilli?
si simulasse vocas crimen, simulavimus ambo.
si mora pro culpa est, ego sum maturior illo.
me pia detinuit coniunx, pia mater Achillem;
primaque sunt illis data tempora, cetera vobis.
haud timeo, si iam nequeo defendere, crimen
cum tanto commune viro. deprensus Ulixis
ingenio tamen ille: at non Aiacis Ulixes.

He alleges that his pretended crimes are no crimes, or not his own.

neve in me stolidae convicia fundere linguae
admiremur eum, vobis quoque digna pudore
obicit. an falso Palameden crimine turpe
accusasse mihi, vobis damnasse decorum est?
sed neque Naupliades facinus defendere tantum
tamque patens valuit, nec vos audistis in illo
crimina: vidistis, praestoque obiecta patebant.
nec Poeantiaden quod habet Vulcania Lemnos,
esse reus merui. factum defendite vestrum;
consensistis enim. nec me suasisse negabo,

294 diversosque orbes *R.* 295 *sine uncis M.* 303 nequeam *R.* 308 turpe est *R.* 309 est *omisit R.*

ut se subtraheret bellique viaeque labori,
temptaretque feros requie lenire dolores.
paruit, et vivit. non haec sententia tantum
fida, sed et felix, cum sit satis esse fidelem.

He bids them send Ajax to bring Philoctetes and the arrows.

quem quoniam vates delenda ad Pergama poscunt,
ne mandate mihi: melius Telamonius ibit,
eloquioque virum morbis iraque furentem
molliet, aut aliqua producet callidus arte.
ante retro Simois fluet et sine frondibus Ide
stabit, et auxilium promittet Achaia Troiae,
quam, cessante meo pro vestris pectore rebus,
Aiacis stolidi Danais sollertia prosit.
sis licet infestus sociis regique mihique,
dure Philoctete, licet exsecrere, meumque
devoveas sine fine caput cupiasque dolenti
me tibi forte dari, nostrumque haurire cruorem:
te tamen aggrediar, [mecumque reducere nitar]
tamque tuis potiar, faveat Fortuna, sagittis,
quam sum Dardanio, quem cepi, vate potitus;
quam responsa deum Troianaque fata retexi;
quam rapui Phrygiae signum penetrale Minervae
hostibus e mediis. et se mihi conferat Aiax?

He celebrates his capture of the Palladium, which alone made possible the capture of Troy.

nempe capi Troiam prohibebant fata sine illo.
fortis ubi est Aiax? ubi sunt ingentia magni

322 morbisque *R.* 333 fiet tibi copia nostri *R.*
338 comparat *M.*

verba viri? cur hic metuis? cur audet Ulixes
ire per excubias et se committere nocti,
perque feros enses non tantum moenia Troum,
verum etiam summas arces intrare suaque
eripere aede deam, raptamque adferre per hostes?
quae nisi fecissem, frustra Telamone creatus
gestasset laeva taurorum tergora septem.
illa nocte mihi Troiae victoria parta est:
Pergama tunc vici, cum vinci posse coegi.
desine Tydiden vultuque et murmure nobis
ostentare meum: pars est sua laudis in illo.
nec tu, cum socia clipeum pro classe tenebas,
solus eras. tibi turba comes, mihi contigit unus.

How that Diomede and all, by foregoing their own claims, confess that wisdom takes precedence of valour.

qui nisi pugnacem sciret sapiente minorem
esse nec indomitae deberi praemia dextrae,
ipse quoque haec peteret. peteret moderatior Aiax
Eurypylusque ferox claroque Andraemone natus;
nec minus Idomeneus patriaque creatus eadem
Meriones, peteret maioris frater Atridae:
quippe manu fortes nec sunt mihi Marte secundi,
consiliis cessere meis. tibi dextera bello
utilis; ingenium est, quod eget moderamine nostro.
tu vires sine mente geris: mihi cura futuri;
tu pugnare potes: pugnandi tempora mecum
eligit Atrides; tu tantum corpore prodes,
nos animo; quantoque, ratem qui temperat, anteit
remigis officium, quanto dux milite maior,

360 sunt tibi *R*.

tantum ego te supero. nec non in corpore nostro
pectora sunt potiora manu; vigor omnis in illis.

He makes a last appeal, and bids them look upon the Palladium.

at vos, o proceres, vigili date praemia vestro;
proque tot annorum cura, quibus anxius egi,
hunc titulum meritis pensandum reddite nostris.
iam labor in fine est: obstantia fata removi
altaque posse capi faciendo Pergama, cepi.
per spes nunc socias casuraque moenia Troum
perque deos oro, quos hosti nuper ademi,
per siquid superest, quod sit sapienter agendum,
siquid adhuc audax ex praecipitique petendum est,
este mei memores! aut si mihi non datis arma,
huic date!' et ostendit signum fatale Minervae.

The prize being given to Ulysses, how Ajax in frenzy slew himself, and of the flower that sprung from his blood.

Mota manus procerum est, et quid facundia posset,
re patuit; fortisque viri tulit arma disertus.
Hectora qui solus, qui ferrum ignesque Iovemque
sustinuit totiens, unam non sustinet iram,
invictumque virum vincit dolor. arripit ensem
et 'meus hic certe est. an et hunc sibi poscit Ulixes?
hoc' ait 'utendum est in me mihi, quique cruore
saepe Phrygum maduit, domini nunc caede madebit,
ne quisquam Aiacem possit superare nisi Aiax.'
dixit, et in pectus tum demum vulnera passum,
qua patuit ferrum, letalem condidit ensem.

384 ignem *M.*

nec valuere manus infixum educere telum:
expulit ipse cruor; rubefactaque sanguine tellus
purpureum viridi genuit de caespite florem,
qui prius Oebalio fuerat de vulnere natus.
littera communis mediis pueroque viroque
inscripta est foliis, haec nominis, illa querellae.

By the persuasion of Ulysses Philoctetes joins the Greeks, bringing with him the arrows of Hercules.

Victor ad Hypsipyles patriam clarique Thoantis
et veterum terras infames caede virorum
vela dat, ut referat Tirynthia tela, sagittas.
quae postquam ad Graios, domino comitante, revexit,
inposita est sero tandem manus ultima bello.
[Troia simul Priamusque cadunt: Priameïa coniunx
perdidit infelix hominis post omnia formam,
externasque novo latratu terruit oras,
longus in angustum qua clauditur Hellespontus.]
Ilion ardebat, neque adhuc consederat ignis,
[exiguumque senis Priami Iovis ara cruorem
conbiberat. tractata comis antistita Phoebi
non profecturas tendebat ad aethera palmas.
Dardanidas matres patriorum signa deorum,
dum licet, amplexas, succensaque templa tenentes
invidiosa trahunt victores praemia Grai.
mittitur Astyanax illis de turribus, unde
pugnantem pro se proavitaque regna tuentem
saepe videre patrem monstratum a matre solebat.]

406 auras *M.* 409-17 *sine uncis R.*

iamque viam suadet boreas, flatuque secundo
carbasa mota sonant; iubet uti navita ventis.

Hecuba and the Trojan dames are led into captivity.

'Troia, vale! rapimur' clamant, dant oscula terrae
Troades et patriae fumantia tecta relinquunt.
ultima conscendit classem, miserabile visu,
in mediis Hecuba natorum inventa sepulchris.
prensantem tumulos atque ossibus oscula dantem
Dulichiae traxere manus. tamen unius hausit,
inque sinu cineres secum tulit Hectoris haustos;
Hectoris in tumulo canum de vertice crinem,
inferias inopes, crinem lacrimasque reliquit.

The cruel murder of Polydorus by his guardian Polymestor.

Est, ubi Troia fuit, Phrygiae contraria tellus
Bistoniis habitata viris. Polymestoris illic
regia dives erat, cui te commisit alendum
clam, Polydore, pater, Phrygiisque removit ab armis;
consilium sapiens, sceleris nisi praemia magnas
adiecisset opes, animi inritamen avari.
ut cecidit fortuna Phrygum, capit inpius ensem
rex Thracum iuguloque sui demisit alumni;
et tamquam tolli cum corpore crimina possent,
exanimem scopulo subiectas misit in undas.

The ghost of Achilles demands the sacrifice of Polyxena.

Litore Threïcio classem religarat Atrides,
dum mare pacatum, dum ventus amicior esset.

423 Hecuba est *M.*

hic subito, quantus cum viveret esse solebat,
exit humo late rupta, similisque minanti
temporis illius vultum referebat Achilles,
quo ferus iniusto petiit Agamemnona ferro:
'inmemores' que 'mei disceditis' inquit 'Achivi?
obrutaque est mecum virtutis gratia nostrae?
ne facite! utque meum non sit sine honore sepulchrum,
placet Achilleos mactata Polyxena manes.'
dixit: et, inmiti sociis parentibus umbrae,
rapta sinu matris, quam iam prope sola fovebat,
fortis et infelix et plus quam femina virgo
ducitur ad tumulum diroque fit hostia busto.

Her courageous speech and noble death.

quae memor ipsa sui, postquam crudelibus aris
admota est sensitque sibi fera sacra parari,
utque Neoptolemum stantem ferrumque tenentem
inque suo vidit figentem lumina vultu,
'utere iamdudum generoso sanguine!' dixit
'nulla mora est. quin tu iugulo vel pectore telum
conde meo!' iugulumque simul pectusque retexit.
'scilicet haud ulli servire Polyxena vellem.
[haud per tale sacrum numen placabitis ullum.]
mors tantum vellem matrem mea fallere posset.
mater obest, minuitque necis mihi gaudia: quamvis
non mea mors illi, verum sua vita tremenda est.
vos modo, ne Stygios adeam non libera manes,
este procul, si iusta peto, tactuque viriles

458 vel tu *R.* 460-1 aut...aut *M.* 460 ferrem *R.*
461 *sine uncis M.R.* 466 ite *R.*

virgineo removete manus. acceptior illi,
quisquis is est, quem caede mea placare paratis,
liber erit sanguis. siquos tamen ultima nostri
verba movent oris, Priami vos filia regis,
non captiva rogat, genetrici corpus inemptum
reddite, neve auro redimat ius triste sepulchri,
sed lacrimis: tunc, cum poterat, redimebat et auro.'
dixerat, at populus lacrimas, quas illa tenebat,
non tenet. ipse etiam flens invitusque sacerdos
praebita coniecto rupit praecordia ferro.
illa, super terram defecto poplite labens,
pertulit intrepidos ad fata novissima vultus.
tunc quoque cura fuit partes velare tegendas,
cum caderet, castique decus servare pudoris.

The wretched estate of Hecuba. Her lament for Polyxena.

Troades excipiunt deploratosque recensent
Priamidas et quod dederit domus una cruoris,
teque gemunt, virgo, teque, o modo regia coniunx,
regia dicta parens, Asiae florentis imago,
nunc etiam praedae mala sors, quam victor Ulixes
esse suam nollet, nisi quod tamen Hectora partu
edideras: dominum matri vix repperit Hector.
quae corpus complexa animae tam fortis inane,
quas totiens patriae dederat natisque viroque,
huic quoque dat lacrimas. lacrimas in vulnera fundit
osculaque ore tegit consuetaque pectora plangit
canitiemque suam concreto in sanguine verrens
plura quidem, sed et haec laniato pectore dixit

482 quid *R.*

'nata, tuae—quid enim superest?—dolor ultime matri,
nata, iaces; videoque tuum, mea vulnera, vulnus.
et, ne perdiderim quemquam sine caede meorum,
tu quoque vulnus habes. at te, quia femina, rebar
a ferro tutam: cecidisti et femina ferro,
totque tuos idem fratres, te perdidit idem,
exitium Troiae nostrique orbator, Achilles.

Even in death Achilles is their destroyer. She alone is reserved for fresh ills, in this less happy than dead Priam.

at postquam cecidit Paridis Phoebique sagittis,
nunc certe, dixi, non est metuendus Achilles.
nunc quoque mi metuendus erat: cinis ipse sepulti
in genus hoc saevit, tumulo quoque sensimus hostem.
Aeacidae fecunda fui. iacet Ilion ingens,
eventuque gravi finita est publica clades,
sed finita tamen: soli mihi Pergama restant,
in cursuque meus dolor est. modo maxima rerum,
tot generis natisque potens nuribusque viroque,
nunc trahor exul, inops, tumulis avulsa meorum,
Penelopae munus. quae me data pensa trahentem
matribus ostendens Ithacis 'haec Hectoris illa est
clara parens, haec est' dicet 'Priameïa coniunx.'
postque tot amissos tu nunc, quae sola levabas
maternos luctus, hostilia busta piasti.
inferias hosti peperi. quo ferrea resto?
quidve moror? quo me servas, annosa senectus?
quo, di crudeles, nisi quo nova funera cernam,
vivacem differtis anum? quis posse putaret

494 matris *R.* 496 en *M.R.* 511 Penelopes *R.*

felicem Priamum post diruta Pergama dici?
felix morte sua est. nec te, mea nata, peremptam
aspicit, et vitam pariter regnumque reliquit.

She will pay her daughter the last rites, and live on for love of Polydorus.

at, puto, funeribus dotabere, regia virgo,
condeturque tuum monumentis corpus avitis.
non haec est fortuna domus. tibi munera matris
contingent fletus peregrinaeque haustus harenae.
omnia perdidimus: superest, cur vivere tempus
in breve sustineam, proles gratissima matri,
nunc solus, quondam minimus de stirpe virili,
has datus Ismario regi Polydorus in oras.
quid moror interea crudelia vulnera lymphis
abluere et sparsos inmiti sanguine vultus?'

She finds his mangled body on the seashore. Her speechless sorrow.

dixit et ad litus passu processit anili,
albentes lacerata comas. 'date, Troades, urnam'
dixerat infelix, liquidas hauriret ut undas:
aspicit eiectum Polydori in litore corpus,
factaque Threïciis ingentia vulnera telis.
Troades exclamant. obmutuit illa dolore,
et pariter voces lacrimasque introrsus obortas
devorat ipse dolor. duroque simillima saxo
torpet, et adversa figit modo lumina terra,
interdum torvos sustollit ad aethera vultus,
nunc positi spectat vultum, nunc vulnera nati,
vulnera praecipue, seque armat et instruit ira.

She takes a dreadful vengeance on Polymestor.

qua simul exarsit, tamquam regina maneret,
ulcisci statuit poenaeque in imagine tota est.
utque furit catulo lactente orbata leaena,
signaque nacta pedum sequitur, quem non videt, hostem,
sic Hecuba, postquam cum luctu miscuit iram,
non oblita animorum, annorum oblita suorum,
vadit ad artificem dirae, Polymestora, caedis,
colloquiumque petit: nam se monstrare relictum
velle latens illi, quod nato redderet, aurum.
credidit Odrysius, praedaeque adsuetus amore
in secreta venit. tum blando callidus ore
'tolle moras, Hecuba,' dixit 'da munera nato.
omne fore illius quod das, quod et ante dedisti,
per superos iuro.' spectat truculenta loquentem
falsaque iurantem, tumidaque exaestuat ira,
atque ita correpto captivarum agmina matrum
invocat, et digitos in perfida lumina condit
expellitque genis oculos—facit ira valentem—
inmergitque manus foedataque sanguine sonti
non lumen, neque enim superest, loca luminis haurit.

Her strange transformation.

clade sui Thracum gens inritata tyranni
Troada telorum lapidumque incessere iactu
coepit. at haec missum rauco cum murmure saxum
morsibus insequitur, rictuque in verba parato
latravit, conata loqui. locus extat et ex re

549-50 *uncis inclusit M.* 556 Hecuba, et *M.* 562 expilat *M.*

nomen habet; veterumque diu memor illa malorum
tum quoque Sithonios ululavit maesta per agros.
illius Troasque suos hostesque Pelasgos,
illius fortuna deos quoque moverat omnes,
sic omnes, ut et ipsa Iovis coniunxque sororque
eventus Hecubam meruisse negaverit illos.

The grief of Aurora for her son Memnon. She supplicates Jupiter that some honour may be done to his memory.

Non vacat Aurorae, quamquam isdem faverat armis,
cladibus et casu Troiaeque Hecubaeque moveri.
cura deam propior luctusque domesticus angit
Memnonis amissi, Phrygiis quem lutea campis
vidit Achillea pereuntem cuspide mater;
vidit, et ille color, quo matutina rubescunt
tempora, palluerat, latuitque in nubibus aether.
at non inpositos supremis ignibus artus
sustinuit spectare parens, sed crine soluto,
sicut erat, magni genibus procumbere non est
dedignata Iovis lacrimisque has addere voces:
'omnibus inferior, quas sustinet aureus aether,
nam mihi sunt totum rarissima templa per orbem,
diva tamen veni: non ut delubra diesque
des mihi sacrificos caliturasque ignibus aras.
si tamen aspicias, quantum tibi femina praestem
tum cum luce nova noctis confinia servo,
praemia danda putes: sed non ea cura neque hic est
nunc status Aurorae, meritos ut poscat honores.
Memnonis orba mei venio, qui fortia frustra

589 venio *M.*

pro patruo tulit arma suo, primisque sub annis
occidit a forti, sic vos voluistis, Achille.
da, precor, huic aliquem, solacia mortis, honorem,
summe deum rector, maternaque vulnera leni.'

From the ashes of his pyre are produced countless birds, which by a conflict renewed yearly preserve the fame of the warrior.

Iuppiter adnuerat, cum Memnonis arduus alto
corruit igne rogus, nigrique volumina fumi
infecere diem, veluti cum flumina natas
exhalant nebulas, nec sol admittitur infra.
atra favilla volat, glomerataque corpus in unum
densetur, faciemque capit, sumitque calorem
atque animam ex igni; levitas sua praebuit alas.
et primo similis volucri, mox vera volucris
insonuit pennis: pariter sonuere sorores
innumerae, quibus est eadem natalis origo.
terque rogum lustrant, et consonus exit in auras
ter clangor: quarto seducunt castra volatu:
tum duo diversa populi de parte feroces
bella gerunt, rostrisque et aduncis unguibus iras
exercent alasque adversaque pectora lassant;
inferiaeque cadunt cineri cognata sepulto
corpora, seque viro forti meminere creatas.
praepotibus subitis nomen facit auctor: ab illo
Memnonides dictae, cum sol duodena peregit
signa, parentali moriturae more rebellant.
ergo aliis latrasse Dymantida flebile visum est;

619 luce reb. *M.* 620 visum *M.*

luctibus est Aurora suis intenta piasque
nunc quoque dat lacrimas et toto rorat in orbe.

Aeneas escapes from Troy and after a sojourn in Thrace arrives at Delos, where he is received hospitably.

Non tamen eversam Troiae cum moenibus esse
spem quoque fata sinunt: sacra et, sacra altera, patrem
fert umeris, venerabile onus, Cythereïus heros.
de tantis opibus praedam pius eligit illam
Ascaniumque suum, profugaque per aequora classe
fertur ab Antandro. scelerataque limina Thracum
et Polydoreo manantem sanguine terram
linquit et utilibus ventis aestuque secundo
intrat Apollineam sociis comitantibus urbem.
hunc Anius, quo rege homines, antistite Phoebus
rite colebatur, temploque domoque recepit
urbemque ostendit delubraque nota duasque
Latona quondam stirpes pariente retentas.
ture dato flammis vinoque in tura profuso
caesarumque boum fibris de more crematis
regia tecta petunt, positisque tapetibus altis
munera cum liquido capiunt Cerealia Baccho.

In friendly converse King Anius tells of the wondrous power bestowed by Liber upon his daughters, and how they were changed into doves.

tum pius Anchises: 'o Phoebi lecte sacerdos,
fallor, an et natum, cum primum haec moenia vidi,
bisque duas natas, quantum reminiscor, habebas?'
huic Anius niveis circumdata tempora vittis

638 positique *R.*

concutiens et tristis ait: 'non falleris, heros
maxime: vidisti natorum quinque parentem,
quem nunc, tanta homines rerum inconstantia versat,
paene vides orbum. quod enim mihi filius absens
auxilium, quem dicta suo de nomine tellus
Andros habet, pro patre locumque et regna tenentem?
Delius augurium dedit huic: dedit altera Liber
femineae stirpi voto maiora fideque
munera. nam tactu natarum cuncta mearum
in segetem laticemque meri canaeque Minervae
transformabantur, divesque erat usus in illis.
hoc ubi cognovit Troiae populator Atrides,
ne non ex aliqua vestram sensisse procellam
nos quoque parte putes, armorum viribus usus
abstrahit invitas gremio genitoris, alantque
imperat Argolicam caelesti munere classem.
effugiunt quo quaeque potest: Euboea duabus,
et totidem natis Andros fraterna petita est.
miles adest et, ni dedantur, bella minatur.
victa metu pietas consortia pectora poenae
dedidit. et timido possis ignoscere fratri:
non hic Aeneas, non, qui defenderet Andron,
Hector erat, per quem decimum durastis in annum.
iamque parabantur captivis vincla lacertis:
illae tollentes etiamnum libera caelo
bracchia "Bacche pater, fer opem?" dixere. tulitque
muneris auctor opem: si miro perdere more
ferre vocatur opem. nec qua ratione figuram
perdiderint, potui scire aut nunc dicere possum:

653 bacamque Min. *M.* 663 corpora *R.*

summa mali nota est: pennas sumpsere tuaeque
coniugis in volucres, niveas abiere columbas.'

Phoebus bids the Trojans seek their motherland. Splendid gifts are exchanged at parting, specially a mixing-bowl, on which is graven a story of Thebes.

Talibus atque aliis postquam convivia dictis
inplerunt, mensa somnum petiere remota.
cumque die surgunt, adeuntque oracula Phoebi:
qui petere antiquam matrem cognataque iussit
litora. prosequitur rex et dat munus ituris,
Anchisae sceptrum, chlamydem pharetramque nepoti,
crateram Aeneae, quam quondam transtulit illi
hospes ab Aoniis Therses Ismenius oris.
miserat hanc illi Therses, fabricaverat Alcon
Hyleus, et longo caelaverat argumento.
urbs erat, et septem posses ostendere portas:
hae pro nomine erant, et quae foret illa, docebant.
ante urbem exequiae tumulique ignesque rogique
effusaeque comas et apertae pectora matres
significant luctum. nymphae quoque flere videntur
siccatosque queri fontes. sine frondibus arbor
nuda riget, rodunt arentia saxa capellae.
ecce facit mediis natas Orione Thebis,
hanc non femineum iugulo dare vulnus aperto,
illam demissa per fortia pectora tela
pro populo cecidisse suo pulchrisque per urbem
funeribus ferri celebrique in parte cremari;

681 miserat *R.* 687 pyraeque *M.* 693-4 hac...illac *M. R.*
694 demisso per inertia vulnere tela *M.*

tum de virginea geminos exire favilla,
ne genus intereat, iuvenes, quos fama Coronas
nominat, et cineri materno ducere pompam.
hactenus antiquo signis fulgentibus aere,
summus inaurato crater erat asper acantho.
nec leviora datis Troiani dona remittunt,
dantque sacerdoti custodem turis acerram,
dant pateram claramque auro gemmisque coronam.

They sail to Crete, whence sickness warns them to make for Italy.

Inde recordati Teucros a sanguine Teucri
ducere principium, Cretam tenuere: locique
ferre diu nequiere Iovem, centumque relictis
urbibus Ausonios optant contingere portus.
saevit hiems iactatque viros, Strophadumque receptos
portubus infidis exterruit ales Aëllo.
et iam Dulichios portus Ithacamque Samonque
Neritiasque domus, regnum fallacis Ulixis,
praeter erant vecti: certatam lite deorum
Ambraciam, versique vident sub imagine saxum
iudicis, Actiaco quae nunc ab Apolline nota est,
vocalemque sua terram Dodonida quercu,
Chaoniosque sinus, ubi nati rege Molosso
inrita subiectis fugere incendia pennis.

After divers adventures they reach Sicily.

Proxima Phaeacum felicibus obsita pomis
rura petunt. Epiros ab his regnataque vati

706 Creten *M.* 718 impia *R.*

Buthrotos Phrygio simulataque Troia tenetur.
inde futurorum certi, quae cuncta fideli
Priamides Helenus monitu praedixerat, intrant
Sicaniam. tribus haec excurrit in aequora pinnis,
e quibus imbriferos est versa Pachynos ad austros,
mollibus expositum zephyris Lilybaeon, at Arctos
aequoris expertes spectat boreamque Peloros.
hac subeunt Teucri, et remis aestuque secundo
sub noctem potitur Zanclaea classis harena.

Here begins the story of Scylla, wherein is related also the story of Acis and Galatea.

Scylla latus dextrum, laevum inrequieta Charybdis
infestat. vorat haec raptas revomitque carinas,
illa feris atram canibus succingitur alvum,
virginis ora gerens, et, si non omnia vates
ficta reliquerunt, aliquo quoque tempore virgo.
hanc multi petiere proci. quibus illa repulsis
ad pelagi nymphas, pelagi gratissima nymphis,
ibat et elusos iuvenum narrabat amores.
cui dum pectendos praebet Galatea capillos,
talibus adloquitur, repetens suspiria, dictis:
'te tamen, o virgo, genus haud inmite virorum
expetit, utque facis, potes his inpune negare.
at mihi, cui pater est Nereus, quam caerula Doris
enixa est, quae sum turba quoque tuta sororum,
non nisi per luctus licuit Cyclopis amorem
effugere' et lacrimae vocem impediere loquentis.
quas ubi marmoreo detersit pollice virgo,

731 infestant *M*.

et solata deam est, 'refer, o carissima,' dixit
'neve tui causam tege—sum tibi fida—doloris.'

Galatea, who loved Acis, was herself loved by the Cyclop Polyphemus. The violent passion of her suitor.

Nereïs his contra resecuta Crataeide natam est:
'Acis erat Fauno nymphaque Symaethide cretus,
magna quidem patrisque sui matrisque voluptas,
nostra tamen maior; nam me sibi iunxerat uni.
pulcher et octonis iterum natalibus actis
signarat teneras dubia lanugine malas.
hunc ego, me Cyclops nulla cum fine petebat:
nec, si quaesieris, odium Cyclopis, amorne
Acidis in nobis fuerit praesentior, edam:
par utrumque fuit. pro quanta potentia regni
est, Venus alma, tui! nempe ille inmitis et ipsis
horrendus silvis et visus ab hospite nullo
inpune, et magni cum dis contemptor Olympi,
quid sit amor, sentit, validaque cupidine captus
uritur, oblitus pecorum antrorumque suorum.
iamque tibi formae, iamque est tibi cura placendi,
iam rigidos pectis rastris, Polypheme, capillos;
iam libet hirsutam tibi falce recidere barbam
et spectare feros in aqua et conponere vultus.
caedis amor feritasque sitisque inmensa cruoris
cessant, et tutae veniuntque abeuntque carinae.
Telemus interea Siculam delatus ad Aetnen,
Telemus Eurymides, quem nulla fefellerat ales,
terribilem Polyphemon adit, "lumen' que, 'quod unum

754 dubia teneras *M.* 755 nullo *R.*

fronte geris media, rapiet tibi' dixit 'Ulixes."
risit et "o vatum stolidissime, falleris,' inquit,
'altera iam rapuit." sic frustra vera monentem
spernit et aut gradiens ingenti litora passu
degravat, aut fessus sub opaca revertitur antra.

His love-song, to which Acis and Galatea listen from their hiding-place.

prominet in pontum cuneatus acumine longo
collis; utrumque latus circumfluit aequoris unda.
huc ferus ascendit Cyclops mediusque resedit;
lanigerae pecudes nullo ducente secutae.
cui postquam pinus, baculi quae praebuit usum,
ante pedes posita est antemnis apta ferendis
sumptaque harundinibus conpacta est fistula centum,
senserunt toti pastoria sibila montes,
senserunt undae. latitans ego rupe meique
Acidis in gremio residens procul auribus hausi
talia dicta meis auditaque verba notavi:

He declares the beauty of Galatea, and her cruelty.

"candidior folio nivei, Galatea, ligustri,
floridior pratis, longa procerior alno,
splendidior vitro, tenero lascivior haedo,
levior adsiduo detritis aequore conchis,
solibus hibernis, aestiva gratior umbra,
nobilior palma, platano conspectior alta,
lucidior glacie, matura dulcior uva,
mollior et cygni plumis et lacte coacto,

794 forma ac plat. *M.*

et, si non fugias, riguo formosior horto :
saevior indomitis eadem Galatea iuvencis,
durior annosa quercu, fallacior undis,
lentior et salicis virgis et vitibus albis,
his inmobilior scopulis, violentior amne,
laudato pavone superbior, acrior igni,
asperior tribulis, feta truculentior ursa,
surdior aequoribus, calcato inmitior hydro,
et, quod praecipue vellem tibi demere possem,
non tantum cervo claris latratibus acto,
verum etiam ventis volucrique fugacior aura !

His great riches, which shall all be hers.

at bene si noris, pigeat fugisse, morasque
ipsa tuas damnes et me retinere labores.
sunt mihi, pars montis, vivo pendentia saxo
antra, quibus nec sol medio sentitur in aestu,
nec sentitur hiems. sunt poma gravantia ramos,
sunt auro similes longis in vitibus uvae,
sunt et purpureae : tibi et has servamus et illas.
ipsa tuis manibus silvestri nata sub umbra
mollia fraga leges, ipsa autumnalia corna
prunaque, non solum nigro liventia suco,
verum etiam generosa novasque imitantia ceras.
nec tibi castaneae me coniuge, nec tibi deerunt
arbutei fetus : omnis tibi serviet arbor.
hoc pecus omne meum est ; multae quoque vallibus errant,
multas silva tegit, multae stabulantur in antris.
nec, si forte roges, possim tibi dicere, quot sint.

pauperis est numerare pecus. de laudibus harum
nil mihi credideris: praesens potes ipsa videre,
ut vix circumeant distentum cruribus uber.
sunt, fetura minor, tepidis in ovilibus agni,
sunt quoque, par aetas, aliis in ovilibus haedi.
lac mihi semper adest niveum. pars inde bibenda
servatur, partem liquefacta coagula durant.
nec tibi deliciae faciles vulgataque tantum
munera contingent, dammae leporesque caperque,
parve columbarum demptusve cacumine nidus:
inveni geminos, qui tecum ludere possint,
inter se similes, vix ut dignoscere possis,
villosae catulos in summis montibus ursae:
inveni et dixi "dominae servabimus istos."
iam modo caeruleo nitidum caput exere ponto,
iam, Galatea, veni, nec munera despice nostra.

His strength, comeliness, and constancy.

certe ego me novi liquidaeque in imagine vidi
nuper aquae, placuitque mihi mea forma videnti.
aspice, sim quantus. non est hoc corpore maior
Iuppiter in caelo. nam vos narrare soletis
nescio quem regnare Iovem. coma plurima torvos
prominet in vultus, umerosque, ut lucus, obumbrat.
nec mea quod rigidis horrent densissima saetis
corpora, turpe puta. turpis sine frondibus arbor,
turpis equus, nisi colla iubae flaventia velent.
barba viros hirtaeque decent in corpore saetae.

838 exime *M.* 849 *non omisit R.*

unum est in media lumen mihi fronte, sed instar
ingentis clipei. quid? non haec omnia magno
Sol videt e caelo? Soli tamen unicus orbis.
adde, quod in vestro genitor meus aequore regnat.
hunc tibi do socerum. tantum miserere precesque
supplicis exaudi: tibi enim succumbimus uni.
quique Iovem et caelum sperno et penetrabile fulmen,
Nereï, te vereor: tua fulmine saevior ira est.

His jealousy of Acis, on whom he will be revenged.

atque ego contemptus essem patientior huius,
si fugeres omnes. sed cur Cyclope repulso
Acin amas, praefersque meis conplexibus Acin?
ille tamen placeatque sibi placeatque licebit,
quod nollem, Galatea, tibi: modo copia detur!
sentiet esse mihi tanto pro corpore vires.
viscera viva traham divulsaque membra per agros
perque tuas spargam—sic se tibi misceat—undas.
uror enim, laesusque exaestuat acrius ignis,
cumque suis videor translatam viribus Aetnam
pectore ferre meo. nec tu, Galatea, moveris."

He spies the lovers. Galatea plunges into the deep, but Acis, as he flies, is crushed by the giant with a mass of rock. His blood becomes a river of water, and himself the god of the same.

talia nequiquam questus, nam cuncta videbam,
surgit, et ut taurus vacca furibundus adempta,
stare nequit silvaque et notis saltibus errat:

852 magnus *R.* 861 amplexibus *M.R.*

cum ferus ignaros nec quicquam tale timentes
me videt atque Acin, 'video' que exclamat 'et ista
ultima sit, faciam, Veneris concordia vestrae.'
tantaque vox, quantam Cyclops iratus habere
debuit, illa fuit: clamore perhorruit Aetne.
ast ego vicino pavefacta sub aequore mergor,
terga fugae dederat conversa Symaethius heros.
'adfer opem, Galatea, precor, mihi! ferte, parentes,'
dixerat 'et vestris periturum admittite regnis.'"
insequitur Cyclops partemque e monte revulsam
mittit; et extremus quamvis pervenit ad illum,
angulus e saxo, totum tamen obruit Acin.
at nos, quod fieri solum per fata licebat,
fecimus, ut vires assumeret Acis avitas.
puniceus de mole cruor manabat, et intra
temporis exiguum rubor evanescere coepit,
fitque color primo turbati fluminis imbre,
purgaturque mora. tum moles fracta dehiscit,
vivaque per rimas proceraque surgit harundo,
osque cavum saxi sonat exsultantibus undis:
miraque res, subito media tenus extitit alvo
incinctus iuvenis flexis nova cornua cannis,
qui, nisi quod maior, quod toto caerulus ore,
Acis erat. sed sic quoque erat tamen Acis, in amnem
versus, et antiquum tenuerunt flumina nomen.'

880 et 'fer *R.* 884 is molis tot. *M.* ex iactu *R.*
885 solum fieri *M.* 890 mol. taetra *M.*

The story of Scylla continued. She flees the pursuit of Glaucus, marvelling at his strange shape.

Desierat Galatea loqui, coetuque soluto
discedunt placidisque natant Nereïdes undis.
Scylla redit: neque enim medio se credere ponto
audet, et aut bibula sine vestibus errat harena,
aut, ubi lassata est, seductos nacta recessus
gurgitis, inclusa sua membra refrigerat unda.
ecce freto stridens, alti novus incola ponti
nuper in Euboica versis Anthedone membris,
Glaucus adest, visaeque cupidine virginis haeret,
et quaecumque putat fugientem posse morari
verba refert. fugit illa tamen, veloxque timore
pervenit in summum positi prope litora montis.
ante fretum est, ingens apicem collectus in unum
longus ab aequoribus convexus in aequora vertex.
constitit hic, et tuta loco, monstrumne deusne
ille sit, ignorans, admiraturque colorem
caesariemque umeros subiectaque terga tegentem,
ultimaque excipiat quod tortilis inguina piscis.

He tells her that he was once a man, and how he lost his fish in the enchanted meadow.

sensit, et innitens, quae stabat proxima, moli
'non ego prodigium nec sum fera belua, virgo,
sed deus' inquit 'aquae; nec maius in aequora Proteus
ius habet et Triton Athamantiadesque Palaemon.
ante tamen mortalis eram, sed, scilicet altis
debitus aequoribus, iam tum exercebar in illis.

921 deditus *M.*

nam modo ducebam ducentia retia pisces,
nunc in mole sedens moderabar harundine linum.
sunt viridi prato confinia litora, quorum
altera pars undis, pars altera cingitur herbis,
quas neque cornigerae morsu laesere iuvencae,
nec placidae carpsistis oves hirtaeve capellae.
non apis inde tulit conlectos sedula flores,
non data sunt capiti genialia serta, neque umquam
falciferae secuere manus. ego primus in illo
caespite consedi, dum lina madentia sicco,
utque recenserem, captivos ordine pisces
insuper exposui, quos aut in retia casus
aut sua credulitas in aduncos egerat hamos.
res similis fictae: sed quid mihi fingere prodest?
gramine contacto coepit mea praeda moveri
et mutare latus terraque, ut in aequore, niti.
dumque moror mirorque simul, fugit omnis in undas
turba suas dominumque novum litusque relinquunt.

His transformation by tasting of its herbage.

obstipui dubitoque diu causamque requiro,
num deus hoc aliquis, num sucus fecerit herbae.
'quae tamen has' inquam 'vires habet herba?' manuque
pabula decerpsi decerptaque dente momordi.
vix bene conbiberant ignotos guttura sucos,
cum subito trepidare intus praecordia sensi,
alteriusque rapi naturae pectus amore.
nec potui restare diu, 'repetenda' que 'numquam

925 funditur *M.* 928 femine flor. *M.R.*

terra, vale!' dixi corpusque sub aequora mersi.
di maris exceptum socio dignantur honore,
utque mihi quaecumque feram mortalia, demant,
Oceanum Tethynque rogant. ego lustror ab illis,
et purgante nefas noviens mihi carmine dicto
pectora fluminibus iubeor supponere centum.
nec mora, diversis lapsi de partibus amnes
totaque vertuntur supra caput aequora nostrum.
hactenus acta tibi possum memoranda referre:
hactenus haec memini. nec mens mea cetera sensit.
quae postquam rediit, alium me corpore toto
ac fueram nuper neque eundem mente recepi.
hanc ego tum primum viridem ferrugine barbam
caesariemque meam, quam longa per aequora verro,
ingentesque umeros et caerula bracchia vidi
cruraque pinnigero curvata novissima pisce.
quid tamen haec species, quid dis placuisse marinis,
quid iuvat esse deum, si tu non tangeris istis?'

Scylla still flees, and he seeks the aid of Circe.

talia dicentem, dicturum plura, reliquit
Scylla deum. furit ille inritatusque repulsa
prodigiosa petit Titanidos atria Circes.

967 furens *M.*

LIBER QUARTUS DECIMUS.

Iamque Giganteis iniectam faucibus Aetnen
arvaque Cyclopum, quid rastra, quid usus aratri,
nescia nec quicquam iunctis debentia bubus,
liquerat Euboicus tumidarum cultor aquarum;
liquerat et Zanclen adversaque moenia Rhegi
navifragumque fretum, gemino quod litore pressum
Ausoniae Siculaeque tenet confinia terrae.
inde manu magna Tyrrhena per aequora vectus
herbiferos adiit colles atque atria Glaucus
Sole satae Circes, variarum plena ferarum.
quam simul aspexit, dicta acceptaque salute,
'diva, dei miserere, precor! nam sola levare
tu potes hunc,' dixit 'videar modo dignus, amorem.
quanta sit herbarum, Titani, potentia, nulli
quam mihi cognitius, qui sum mutatus ab illis.
neve mei non nota tibi sit causa furoris:
litore in Italico, Messenia moenia contra,
Scylla mihi visa est. pudor est promissa precesque
blanditiasque meas contemptaque verba referre.
at tu, sive aliquid regni est in carmine, carmen
ore move sacro, sive expugnacior herba est,

8 lapsus *M.*

utere temptatis operosae viribus herbae.
nec medeare mihi sanesque haec vulnera mando,
fineque nil opus est: partem ferat illa caloris.'

She makes him proffers of her own love, which being scorned she by her spells works in Scylla a cruel change of shape. At the last Scylla is turned to stone.

at Circe—neque enim flammis habet aptius ulla
talibus ingenium, seu causa est huius in ipsa,
seu Venus indicio facit hoc offensa paterno—
talia verba refert: 'melius sequerere volentem
optantemque eadem parilique cupidine captam.
dignus eras ultro, poteras certeque, rogari,
et, si spem dederis, mihi crede, rogaberis ultro.
neu dubites absitque tuae fiducia formae:
en ego, cum dea sim, nitidi cum filia Solis,
carmine cum tantum, tantum quoque gramine possim,
ut tua sim, voveo. spernentem sperne, sequenti
redde vices, unoque duas ulciscere facto,'
talia temptanti 'prius' inquit 'in aequore frondes'
Glaucus 'et in summis nascentur montibus algae,
sospite quam Scylla nostri mutentur amores.
indignata dea est: et laedere quatenus ipsum
non poterat, nec vellet amans, irascitur illi,
quae sibi praelata est: Venerisque offensa repulsa,
protinus horrendis infamia pabula sucis
conterit et tritis Hecateïa carmina miscet,
caerulaque induitur velamina, perque ferarum
agmen adulantum media procedit ab aula,
oppositumque petens contra Zancleïa saxa
Rhegion, ingreditur ferventes aestibus undas,

32 adsitque *R.*

in quibus ut solida ponit vestigia terra,
summaque decurrit pedibus super aequora siccis.
parvus erat gurges, curvos sinuatus in arcus,
grata quies Scyllae : quo se referebat ab aestu
et maris et caeli, medio cum plurimus orbe
sol erat et minimas a vertice fecerat umbras.
hunc dea praevitiat portentificisque venenis
inquinat, hic fusos latices radice nocenti
spargit et obscurum verborum ambage novorum
ter noviens carmen magico demurmurat ore.
Scylla venit : mediaque tenus descenderat alvo,
cum sua foedari latrantibus inguina monstris
aspicit. ac primo non credens corporis illas
esse sui partes, refugitque abigitque timetque
ora proterva canum : sed quos fugit, attrahit una,
et corpus quaerens femorum crurumque pedumque
Cerbereos rictus pro partibus invenit illis,
statque canum rabie, subiectaque terga ferarum
inguinibus truncis uteroque exstante coercet.
  Flevit amans Glaucus, nimiumque hostiliter usae
viribus herbarum fugit conubia Circes.
Scylla loco mansit. cumque est data copia, primum
in Circes odium sociis spoliavit Ulixen :
mox eadem Teucras fuerat mersura carinas,
ni prius in scopulum, qui nunc quoque saxeus exstat,
transformata foret. scopulum quoque navita vitat.

61 credens non *R.* 73-4 *uncis inclusit M.*

The Trojans, escaping Scylla and Charybdis, are driven by a storm to Libya, whence they sail again for Italy. How the Cercopes were changed to apes.

Hunc ubi Troianae remis avidamque Charybdin
evicere rates, cum iam prope litus adessent
Ausonium, Libycas vento referuntur ad oras.
excipit Aenean illic animoque domoque
non bene discidium Phrygii latura mariti
Sidonis: inque pyra sacri sub imagine facta
incubuit ferro, deceptaque decipit omnes.
rursus harenosae fugiens nova moenia terrae
ad sedemque Erycis fidumque relatus Acesten
sacrificat tumulumque sui genitoris honorat.
quasque rates Iris Iunonia paene cremarat,
solvit, et Hippotadae regnum terrasque calenti
sulphure fumantes Acheloiadumque relinquit
Sirenum scopulos: orbataque praeside pinus
Inarimen Prochytenque legit, sterilique locatas
colle Pithecusas, habitantum nomine dictas.
quippe deum genitor, fraudem et periuria quondam
Cercopum exosus gentisque admissa dolosae,
in deforme viros animal mutavit, ut idem
dissimiles homini possent similesque videri,
membraque contraxit naresque a fronte resimas
contudit, et rugis peraravit anilibus ora;
totaque velatos flaventi corpora villo
misit in has sedes. nec non prius abstulit usum
verborum et natae dira in periuria linguae:
posse queri tantum rauco stridore reliquit.

75 hanc *M.*

Aeneas comes to Cumae, where under the guidance of the Sibyl he goes down into Hell.

Has ubi praeteriit et Parthenopeïa dextra
moenia deseruit, [laeva de parte canori
Aeolidae tumulum et] loca feta palustribus undis,
litora Cumarum vivacisque antra Sibyllae
intrat, et ad manes veniat per Averna paternos,
orat. at illa diu vultum tellure moratum
erexit, tandemque deo furibunda recepto
'magna petis,' dixit 'vir factis maxime, cuius
dextera per ferrum, pietas spectata per ignes.
pone tamen, Troiane, metum: potiere petitis,
Elysiasque domos et regna novissima mundi
me duce cognosces simulacraque cara parentis.
invia virtuti nulla est via.' dixit, et auro
fulgentem ramum silva Iunonis Avernae
monstravit iussitque suo divellere trunco.
paruit Aeneas, et formidabilis Orci
vidit opes atavosque suos umbramque senilem
magnanimi Anchisae: didicit quoque iura locorum
quaeque novis essent adeunda pericula bellis.

He promising to his guide divine honours, she tells him that she is a woman and no goddess, and how Phoebus cruelly punished her rejection of his love by granting her foolish wish.

inde ferens lassos adverso tramite passus,
cum duce Cumaea mollit sermone laborem.
dumque iter horrendum per opaca crepuscula carpit,

102-3 *sine uncis R.* 103 ulvis *R.*

'seu dea tu praesens, seu dis gratissima,' dixit
'numinis instar eris semper mihi, meque fatebor
muneris esse tui, quae me loca mortis adire,
quae loca me visae voluisti evadere mortis.
pro quibus aërias meritis evectus ad auras
templa tibi statuam, tribuam tibi turis honorem.'
respicit hunc vates et suspiratibus haustis
'nec dea sum,' dixit 'nec sacri turis honore
humanum dignare caput. neu nescius erres:
lux aeterna mihi carituraque fine dabatur,
si mea virginitas Phoebo patuisset amanti.
dum tamen hanc sperat, dum praecorrumpere donis
me cupit, 'elige,' ait 'virgo Cumaea, quid optes:
optatis potiere tuis.' ego pulveris hausti
ostendi cumulum: quot haberet corpora pulvis,
tot mihi natales contingere vana rogavi.
excidit, ut peterem iuvenes quoque protinus annos.
hos tamen ille mihi dabat aeternamque iuventam,
si Venerem paterer. contempto munere Phoebi
innuba permaneo. sed iam felicior aetas
terga dedit, tremuloque gradu venit aegra senectus.
quae patienda diu est. nam iam mihi saecula septem
acta vides: superest, numeros ut pulveris aequem,
ter centum messos, ter centum musta videre.
tempus erit, cum de tanto me corpore parvam
longa dies faciet, consumptaque membra senecta
ad minimum redigentur onus. nec amata videbor
nec placuisse deo. Phoebus quoque forsitan ipse
vel non cognoscet, vel dilexisse negabit;

128 honores *R.* 137 ostendens *M.*

usque adeo mutata ferar: nullique videnda,
voce tamen noscar, vocem mihi fata relinquent.'

At Caieta (for so was the place named in after time), Aeneas chances upon Macareus, who finding in his train Achaemenides learns from him the story of his escape from Sicily.

Talia convexum per iter memorante Sibylla
sedibus Euboicam Stygiis emergit in urbem
Troius Aeneas. sacrisque ex more litatis
litora adit nondum nutricis habentia nomen.
hic quoque substiterat post taedia longa laborum
Neritius Macareus, comes experientis Ulixei.
desertum quondam mediis in rupibus Aetnae
noscit Achaemeniden, inprovisoque repertum
vivere miratus, 'qui te casusve deusve
servat, Achaemenide? cur' inquit 'barbara Graium
prora vehit? petitur vestra quae terra carina?'
talia quaerenti, iam non hirsutus amictu,
iam suus et spinis conserto tegmine nullis,
fatur Achaemenides: 'iterum Polyphemon et illos
aspiciam fluidos humano sanguine rictus,
hac mihi si potior domus est Ithaceque carina,
si minus Aenean veneror genitore. nec umquam
esse satis potero, praestem licet omnia, gratus.
quod loquor et spiro caelumque et sidera solis
respicio, possimne ingratus et inmemor esse?
ille dedit, quod non anima haec Cyclopis in ora
venit; et, ut iam nunc lumen vitale relinquam,
aut tumulo aut certe non illa condar in alvo.

160 mediis, en, rupibus *M.* qui rup. X   176 ut tum. *M.*

quid mihi tunc animi— nisi si timor abstulit omnem
sensum animumque—fuit, cum vos petere alta relictus
aequora conspexi? volui inclamare, sed hosti
prodere me timui. vestrae quoque clamor Ulixis
paene rati nocuit. vidi, cum monte revulso
inmanem scopulum medias permisit in undas;
vidi iterum veluti tormenti viribus acta
vasta Giganteo iaculantem saxa lacerto,
et, ne deprimeret fluctus ventusve carinam,
pertimui, iam me non esse oblitus in illa.

The ravings of the blinded Cyclop, and his horrid wickedness.

ut vero fuga vos a certa morte reduxit,
ille quidem totam gemebundus obambulat Aetnam
praetemptatque manu silvas et luminis orbus
rupibus incursat, foedataque bracchia tabo
in mare protendens gentem exsecratur Achivam,
atque ait "o si quis referat mihi casus Ulixen,
aut aliquem e sociis, in quem mea saeviat ira,
viscera cuius edam, cuius viventia dextra
membra mea laniem, cuius mihi sanguis inundet
guttur, et elisi trepident sub dentibus artus!
quam nullum aut leve sit damnum mihi lucis ademptae!"
haec et plura ferox. me luridus occupat horror
spectantem vultus etiamnum caede madentes
crudelesque manus et inanem luminis orbem
membraque et humano concretam sanguine barbam.

181 revulsum *R.* 185 fluctus iactusve *M.* fluctusve ictusve *R.* 187 ab acerba *M.R.* 188 fremebundus *R.*

mors erat ante oculos, minimum tamen illa malorum.
et iam prensurum, iam nunc mea viscera rebar
in sua mersurum; mentique haerebat imago
temporis illius, quo vidi bina meorum
ter quater adfligi sociorum corpora terrae.
quae super ipse iacens hirsuti more leonis
visceraque et carnes cumque albis ossa medullis
semianimesque artus avidam condebat in alvum.
me tremor invasit: stabam sine sanguine maestus;
mandentemque videns eiectantemque cruentas
ore dapes, et frusta mero glomerata vomentem,
talia fingebam misero mihi fata parari.
perque dies multos latitans, omnemque tremiscens
ad strepitum, mortemque timens cupidusque moriri,
glande famem pellens et mixta frondibus herba,
solus, inops, exspes, leto poenaeque relictus,
hanc procul aspexi longo post tempore navem
oravique fugam gestu ad litusque cucurri,
et movi: Graiumque ratis Troiana recepit.
tu quoque pande tuos, comitum gratissime, casus
et ducis et turbae, quae tecum est credita ponto.'

Macareus in return tells how by the folly of his comrades the gift of Aeolus was turned to their destruction.

Aeolon ille refert Tusco regnare profundo,
Aeolon Hippotaden, cohibentem carcere ventos:
quos bovis inclusos tergo, memorabile munus,
Dulichium sumpsisse ducem, flatuque secundo
lucibus isse novem et terram aspexisse petitam:

207 cum super *R.* 207-12 214-7 *uncis inclusit M.*

proxima post nonam cum sese aurora moveret,
invidia socios praedaeque cupidine victos
esse, ratos aurum, dempsisse ligamina ventis:
cum quibus isse retro, per quas modo venerat undas,
Aeoliique ratem portus repetisse tyranni.
'inde Lami veterem Laestrygonis' inquit 'in urbem
venimus. Antiphates terra regnabat in illa.
missus ad hunc ego sum, numero comitante duorum,
vixque fuga quaesita salus comitique mihique,
tertius e nobis Laestrygonis inpia tinxit
ora cruore suo. fugientibus instat et agmen
concitat Antiphates. coëunt et saxa trabesque
coniciunt, merguntque viros merguntque carinas.

A remnant of them with Ulysses himself escape the Laestrygones and come to the island of Circe. Macareus is chosen with others to visit the palace of the sorceress.

una tamen, quae nos ipsumque vehebat Ulixen,
effugit. amissa sociorum parte dolentes
multaque conquesti terris adlabimur illis,
quas procul hinc cernis. procul est, mihi crede, videnda
insula, visa mihi: tuque, o iustissime Troum,
nate dea,—neque enim finito Marte vocandus
hostis es, Aenea,—moneo, fuge litora Circes.
nos quoque Circaeo religata in litore pinu,
Antiphatae memores inmansuetique Cyclopis,
ire negabamus, sed tecta ignota subire
sorte sumus lecti; sors me fidumque Politen

230 esse ratos *sine interpunctione M.R.*
244 hinc *pro* est *R.*

Eurylochumque simul nimiumque Elpenora vino
bisque novem socios Circaea ad moenia misit.

The savage beasts at her gate greet them with strange kindness, and she by art magic changes them to swine. Eurylochus alone avoids the fatal draught, and brings to their help Ulysses.

quae simul attigimus, stetimusque in limine tecti,
mille lupi mixtaeque lupis ursaeque leaeque
occursu fecere metum. sed nulla timenda,
nullaque erat nostro factura in corpore vulnus:
quin etiam blandas movere per aëra caudas
nostraque adulantes comitant vestigia, donec
excipiunt famulae perque atria marmore tecta
ad dominam ducunt. pulchro sedet illa recessu
sublimi solio, pallamque induta nitentem
insuper aurato circumvelatur amictu.
Nereïdes nymphaeque simul, quae vellera motis
nulla trahunt digitis nec fila sequentia ducunt:
gramina disponunt sparsosque sine ordine flores
secernunt calathis variasque coloribus herbas.
ipsa quod hae faciunt opus, exigit, ipsa, quis usus
quove sit in folio, quae sit concordia mixtis
novit et advertens pensas examinat herbas.
haec ubi nos vidit, dicta acceptaque salute
diffudit vultus et reddidit omina votis.
nec mora, misceri tosti iubet hordea grani
mellaque vimque meri cum lacte coagula passo,
quique sub hac lateant furtim dulcedine, sucos

252 nimiique Elpenora vini *R.* 262 sollemni sol. *R.* 269 quoque *M.*

adicit. accipimus sacra data pocula dextra.
quae simul arenti sitientes hausimus ore,
et tetigit summos virga dea dira capillos,—
et pudet et referam—saetis horrescere coepi,
nec iam posse loqui, pro verbis edere raucum
murmur, et in terram toto procumbere vultu,
osque meum sensi pando occallescere rostro,
colla tumere toris, et qua modo pocula parte
sumpta mihi fuerant, illa vestigia feci.
cumque eadem passis (tantum medicamina possunt!)
claudor hara. solumque suis caruisse figura
vidimus Eurylochum: solus data pocula fugit.
quae nisi vitasset, pecoris pars una manerem
nunc quoque saetigeri, nec tantae cladis ab illo
certior ad Circen ultor venisset Ulixes.

He by a gift of Mercury is proof against the art of Circe, who to gain his love by counter-spells restores his companions to their proper shape.

pacifer huic dederat florem Cyllenius album,
moly vocant superi: nigra radice tenetur.
tutus eo monitisque simul caelestibus intrat
ille domum Circes, et ad insidiosa vocatus
pocula, conantem virga mulcere capillos
reppulit et stricto pavidam deterruit ense,
inde fides dextraeque datae: thalamoque receptus
coniugii dotem sociorum corpora poscit.
spargimur ignotae sucis melioribus herbae,
percutimurque caput conversae verbere virgae,

300 percutitur *M.*

verbaque dicuntur dictis contraria verbis:
quo magis illa canit, magis hoc tellure levati
erigimur, saetaeque cadunt, bifidosque relinquit
rima pedes, redeunt umeri et subiecta lacertis
bracchia sunt. flentem flentes amplectimur ipsi,
haeremusque ducis collo. nec verba locuti
ulla priora sumus, quam nos testantia gratos.

During a year's sojourn Macareus saw and heard many marvels, whereof he will relate one that was told him by a handmaiden of the sorceress, of a statue in a chapel that bare upon his head a woodpecker.

annua nos illic tenuit mora: multaque praesens
tempore tam longo vidi, multa auribus hausi.
hoc quoque cum multis, quod clam mihi rettulit una
quattuor e famulis ad talia sacra paratis.
cum duce namque meo Circe dum sola moratur,
illa mihi niveo factum de marmore signum
ostendit iuvenale, gerens in vertice picum,
aede sacra positum multisque insigne coronis.
quis foret et quare sacra coleretur in aede,
cur hanc ferret avem, quaerenti et scire volenti
"accipe,' ait 'Macareu, dominaeque potentia quae sit
hinc quoque disce meae: tu dictis adice mentem.

The story of Picus and Canens. Picus, son of Saturn, was wooed by all the Dryads and fountain nymphs, but himself loved and wedded the nymph Canens. The reason of her name.

Picus in Ausoniis, proles Saturnia, terris
rex fuit, utilium bello studiosus equorum.
forma viro, quam cernis, erat. licet ipse decorem

aspicias fictaque probes ab imagine veram.
par animus formae; nec adhuc spectasse per annos
quinquennem poterat Graia quater Elide pugnam.
ille suos dryadas Latiis in montibus ortas
verterat in vultus, illum fontana petebant
numina, naiades, quas Albula, quasque Numici,
quas Anienis aquae, cursuque brevissimus Almo
Narve tulit praeceps et opacae Farfarus undae,
quaeque colunt Scythicae regnum nemorale Dianae
finitimosque lacus. spretis tamen omnibus unam
ille colit nymphen, quam quondam in colle Palati
dicitur Ionio peperisse Venilia Iano.
haec ubi nubilibus primum maturuit annis,
praeposito cunctis Laurenti tradita Pico est:
rara quidem facie, sed rarior arte canendi,
unde Canens dicta est. silvas et saxa movere
et mulcere feras et flumina longa morari
ore suo volucresque vagas retinere solebat.

He going afield to hunt was seen and loved of Circe, that was gathering simples.

quae cum feminea modulatur carmina voce,
exierat tecto Laurentes Picus in agros,
indigenas fixurus apros, tergumque premebat
acris equi laevaque hastilia bina ferebat,
Poeniceam fulvo chlamydem contractus ab auro.
venerat in silvas et filia Solis easdem,
utque novas legeret fecundis collibus herbas,

325 Graios quater edere *R.* 330 Narque *R.*
334 innocuo *M.* 341 dum *M.R.*

nomine dicta suo Circaea reliquerat arva.
quae simul ac iuvenem, virgultis abdita, vidit,
obstipuit. cecidere manu, quas legerat herbas:
flammaque per totas visa est errare medullas.

Foiled in her first essay, she lures him into a thicket by sending of a phantom boar, and by mighty spells removes from him his retinue.

ut primum valido mentem collegit ab aestu,
quid cuperet, fassura fuit: ne posset adire,
cursus equi fecit circumfususque satelles.
'non' ait 'effugies, vento rapiare licebit,
si modo me novi, si non evanuit omnis
herbarum virtus, nec me mea carmina fallunt.'
dixit, et effigiem, nullo cum corpore, falsi
finxit apri praeterque oculos transcurrere regis
iussit, et in densum trabibus nemus ire videri,
plurima qua silva est et equo loca pervia non sunt.
haud mora, continuo praedae petit inscius umbram
Picus equique celer spumantia terga relinquit
spemque sequens vanam silva pedes errat in alta.
concipit illa preces et verba precantia dicit
ignotosque deos ignoto carmine adorat,
quo solet et niveae vultum confundere Lunae
et patrio capiti bibulas subtexere nubes.
tum quoque cantato densetur carmine caelum
et nebulas exhalat humus, caecisque vagantur
limitibus comites, et abest custodia regi.

350 herbae *R.* 357 si non mea *R.* 365 venefica *M.*

She declares her love, and tells him her name and lineage. He proves still constant, and by her resentment is transformed to a woodpecker.

nacta locum tempusque 'per, o, tua lumina,' dixit
'quae mea ceperunt, perque hanc, pulcherrime, formam,
quae facit, ut supplex tibi sim dea, consule nostris
ignibus et socerum, qui pervidet omnia, Solem
accipe, nec durus Titanida despice Circen.'
dixerat. ille ferox ipsamque precesque repellit
et 'quaecumque es,' ait 'non sum tuus. altera captum
me tenet, et teneat per longum, comprecor, aevum.
nec Venere externa socialia foedera laedam,
dum mihi Ianigenam servabunt fata Canentem.'
saepe retemptatis precibus Titania frustra,
'non inpune feres, neque' ait 'reddere Canenti!'
laesaque quid faciat, quid amans, quid femina disces!
[rebus,' ait 'sed amans et laesa et femina Circe!']
tum bis ad occasus, bis se convertit ad ortus,
ter iuvenem baculo tetigit, tria carmina dixit.
ille fugit, sed se solito velocius ipse
currere miratur. pennas in corpore vidit:
seque novam subito Latiis accedere silvis
indignatus avem, duro fera robora rostro
figit et iratus longis dat vulnera ramis.
purpureum chlamydis pennae traxere colorem;
fibula quod fuerat vestemque momorderat aurum,

377 relinquit *R.* 384 *uncis inclusit M.* 385 *sine uncis R.*

pluma fit, et fulvo cervix praecingitur auro.
nec quicquam antiquum Pico nisi nomina restat.

His attendants, furious at the loss of their prince, assail the goddess, but she by dreadful sorceries causes them to become beasts.

Interea comites, clamato saepe per agros
nequiquam Pico nullaque in parte reperto,
inveniunt Circen,—nam iam tenuaverat auras
passaque erat nebulas ventis ac sole recludi—
criminibusque premunt veris regemque reposcunt
vimque ferunt saevisque parant incessere telis.
illa nocens spargit virus sucosque veneni
et Noctem Noctisque deos Ereboque Chaoque
convocat et longis Hecaten ululatibus orat:
exsiluere loco—dictu mirabile—silvae,
ingemuitque solum, vicinaque palluit arbor,
sparsaque sanguineis maduerunt pabula guttis,
et lapides visi mugitus edere raucos
et latrare canes et humus serpentibus atris
squalere et tenues animae volitare silentum.
attonitum monstris vulgus pavet: illa paventis
ora venenata tetigit mirantia virga,
cuius ab attactu variarum monstra ferarum
in iuvenes veniunt. nulli sua mansit imago.

After vain search made Canens in frenzy goes astray and on the banks of Tiber for utter grief vanishes to air.

Sparserat occiduus Tartessia litora Phoebus
et frustra coniunx oculis animoque Canentis

396 antiqui *M*.

expectatus erat. famuli populusque per omnes
discurrunt silvas atque obvia lumina portant.
nec satis est nymphae flere et lacerare capillos
et dare plangorem: facit haec tamen omnia, seque
proripit ac Latios errat vesana per agros.
sex illam noctes, totidem redeuntia solis
lumina viderunt inopem somnique cibique
per iuga, per valles, qua fors ducebat, euntem.
ultimus aspexit Thybris luctuque viaque
fessam et iam longa ponentem corpora ripa.
illic cum lacrimis ipso modulata dolore
verba sono tenui maerens fundebat, ut olim
carmina iam moriens canit exequialia cygnus.
luctibus extremum tenues liquefacta medullas
tabuit, inque leves paulatim evanuit auras.
fama tamen signata loco est, quem rite Canentem
nomine de nymphae veteres dixere Camenae."

Macareus in fear of Circe's prophecies resolves to wander no more.

talia multa mihi longum narrata per annum
visaque sunt. resides et desuetudine tardi
rursus inire fretum, rursus dare vela iubemur:
ancipitesque vias et iter Titania vastum
dixerat et saevi restare pericula ponti.
pertimui, fateor: nactusque hoc litus, adhaesi.

431 extremis *R.*

Aeneas, arriving in Italy, and being by King Latinus received kindly, is compelled to war by Turnus.

Finierat Macareus. urnaque Aeneïa nutrix
condita marmorea tumulo breve carmen habebat:
'hic me Caietam notae pietatis alumnus
ereptam Argolico, quo debuit, igne cremavit.'
solvitur herboso religatus ab aggere funis,
et procul insidias infamataeque relinquunt
tecta deae lucosque petunt, ubi nubilus umbra
in mare cum flava prorumpit Thybris harena.
Faunigenaeque domo potitur nataque Latini,
non sine Marte tamen. bellum cum gente feroci
suscipitur, pactaque furit pro coniuge Turnus.
concurrit Latio Tyrrhenia tota, diuque
ardua sollicitis victoria quaeritur armis.

This latter seeks aid of Diomede, who had built him a city in that land; which he refusing tells the story of his wanderings, and how Venus punished him for the wound he gave her.

auget uterque suas externo robore vires,
et multi Rutulos, multi Troiana tuentur
castra. neque Aeneas Euandri ad moenia frustra,
at Venulus frustra profugi Diomedis ad urbem
venerat. ille quidem sub Iapyge maxima Dauno
moenia condiderat dotaliaque arva tenebat.
sed Venulus Turni postquam mandata peregit
auxiliumque petit, vires Aetolius heros
excusat; nec se aut soceri committere pugnae

456 limina *M.* 457 magnam prof. *R.*

velle sui populos, aut quos e gente suorum
armet, habere viros. 'neve haec commenta putetis,
admonitu quamquam renovetur luctus amarus
perpetiar memorare tamen. postquam alta cremata est
Ilios, et Danaas paverunt Pergama Diras,
Naryciusque heros, a virgine virgine rapta,
quam meruit poenam solus, digessit in omnes,
spargimur et ventis inimica per aequora rapti
fulmina, noctem, imbres, iram caelique marisque
perpetimur Danai cumulumque Capharea cladis.
neve morer referens tristes ex ordine casus,
Graecia tum potuit Priamo quoque flenda videri.
me tamen armiferae servatum cura Minervae
fluctibus eripuit. patriis sed rursus ab agris
pellor, et antiquo memores de vulnere poenas
exigit alma Venus, tantosque per alta labores
aequora sustinui, tantos terrestribus armis,
ut mihi felices sint illi saepe vocati,
quos communis hiems importunusque Caphareus
mersit aquis, vellemque horum pars una fuissem.

Also she changed to the likeness of swans some of his companions that made light of her anger.

ultima iam passi comites belloque fretoque
deficiunt finemque rogant erroris. at Acmon
fervidus ingenio, tum vero et cladibus asper,
"quid superest, quod iam patientia vestra recuset
ferre, viri?' dixit 'quid habet Cytherea, quod ultra,

465 luctus renoventur amari *M.* 467 Ilion *M.*

velle puta, faciat? nam dum peiora timentur,
est locus in vulnus: sors autem ubi pessima rerum,
sub pedibus timor est, securaque summa malorum.
audiat ipsa, licet, et, quod facit, oderit omnes
sub Diomede viros, odium tamen illius omnes
spernimus, et magno stat magna potentia nobis."
talibus inritans Venerem Pleuronius Acmon
instimulat verbis, veteremque resuscitat iram.
dicta placent paucis: numeri maioris amici
Acmona corripimus. cui respondere volenti
vox pariter vocisque via est tenuata; comaeque
in plumas abeunt, plumis nova colla teguntur
pectoraque et tergum, maiores bracchia pennas
accipiunt, cubitique leves sinuantur in alas;
magna pedum digitos pars occupat, oraque cornu
indurata rigent finemque in acumine ponunt.
hunc Lycus, hunc Idas et cum Rhexenore Nycteus,
hunc miratur Abas; et dum mirantur, eandem
accipiunt faciem. numerusque ex agmine maior
subvolat et remos plausis circumvolat alis.
si volucrum quae sit subitarum forma requiris,
ut non cygnorum, sic albis proxima cygnis.
vix equidem has sedes et Iapygis arida Dauni
arva gener teneo minima cum parte meorum.'

The story of a shepherd of Apulia, who for his evil speech was changed to a wild olive.

Hactenus Oenides. Venulus Calydonia regna
Peucetiosque sinus Messapiaque arva relinquit.

493 magniloquentia *M.*

in quibus antra videt, quae multa nubila silva
et levibus cannis latitantia semicaper Pan
nunc tenet: at quodam tenuerunt tempore nymphae.
Apulus has illa pastor regione fugatas
terruit et primo subita formidine movit:
mox, ubi mens rediit et contempsere sequentem,
ad numerum motis pedibus duxere choreas.
improbat has pastor saltuque imitatus agresti
addidit obscenis convicia rustica dictis:
nec prius os tacuit, quam guttura condidit arbor.
arbor enim est, sucoque licet cognoscere mores.
quippe notam linguae foliis oleaster amaris
exhibet: asperitas verborum cessit in illa.

Turnus fires the Trojan ships, which by the great goddess Cybele that loved them are changed to sea-nymphs.

Hinc ubi legati rediere, negata ferentes
arma Aetola sibi, Rutuli sine viribus illis
bella instructa gerunt. multumque ab utraque cruoris
parte datur. fert ecce avidas in pinea Turnus
texta faces, ignesque timent, quibus unda pepercit.
iamque picem et ceras alimentaque cetera flammae
Mulciber urebat, perque altum ad carbasa malum
ibat, et incurvae fumabant transtra carinae:
cum memor has pinus Idaeo vertice caesas
sancta deum genetrix tinnitibus aëra pulsi
aeris et inflati complevit murmure buxi,

515 cannis nutantia *M.* 524 suco liceat *M.*
525 bacis *M.* 526 illas *M.*

perque leves domitis invecta leonibus auras
'inrita sacrilega iactas incendia dextra,
Turne!' ait 'eripiam: nec me patiente cremabit
ignis edax nemorum partes et membra meorum.'
intonuit dicente dea, tonitrumque secuti
cum saliente graves ceciderunt grandine nimbi,
aëraque et tumidum subitis concursibus aequor
Astraei turbant et eunt in proelia fratres.
e quibus alma parens unius viribus usa,
stuppea praerupit Phrygiae retinacula classis,
fertque rates pronas medioque sub aequore mergit.
robore mollito lignoque in corpora verso
in capitum facies puppes mutantur aduncae,
in digitos abeunt et crura natantia remi,
quodque sinus fuerat, latus est, mediisque carina
subdita navigiis spinae mutatur in usum,
lina comae molles, antemnae bracchia fiunt.
caerulus, ut fuerat, color est; quasque ante timebant.
illas virgineis exercent lusibus undas
Naides aequoreae. durisque in montibus ortae
molle fretum celebrant, nec eas sua tangit origo.

In memory of their first estate they succour storm-tost ships, save such as carry Greeks.

non tamen oblitae, quam multa pericula saevo
pertulerint pelago, iactatis saepe carinis
subposuere manus, nisi siqua vehebat Achivos.
cladis adhuc Phrygiae memores odere Pelasgos

550-4 *uncis inclusit M.* 552 prius fuerat *R.*
557-60 durisque...pelago *uncis inclusit M.*

Neritiaeque ratis viderunt fragmina laetis
vultibus, et laetis videre rigescere puppim
vultibus Alcinoi saxumque increscere ligno.

The Rutules still warring, Ardea their chief city is burned with fire. From its ashes springs a heron, which in the Latin is called 'ardea.'

Spes erat, in nymphas animata classe marinas
posse metu monstri Rutulum desistere bello.
perstat, habetque deos pars utraque, quodque deorum est
instar, habent animos. nec iam dotalia regna,
nec sceptrum soceri, nec te, Lavinia virgo,
sed vicisse petunt deponendique pudore
bella gerunt. tandemque Venus victricia nati
arma videt, Turnusque cadit: cadit Ardea, Turno
sospite dicta potens. quam postquam Dardanus ignis
abstulit, et tepida latuerunt tecta favilla,
congerie e media tum primum cognita praepes
subvolat, et cineres plausis everberat alis.
et sonus et macies et pallor et omnia, captam
quae deceant urbem, nomen quoque mansit in illa
urbis; et ipsa suis deplangitur Ardea pennis.

Jupiter grants the prayer of Venus that her son may become immortal.

Iamque deos omnes ipsamque Aeneïa virtus
Iunonem veteres finire coëgerat iras:
cum, bene fundatis opibus crescentis Iuli,

564 laetae *M.* 565 *omisit M.* 562-7 *uncis inclusit M.*

tempestivus erat caelo Cythereïus heros.
ambieratque Venus superos colloque parentis
circumfusa sui 'numquam mihi' dixerat 'ullo
tempore dure pater, nunc sis mitissimus, opto:
Aeneaeque meo, qui te de sanguine nostro
fecit avum, quamvis parvum des, optime, numen,
dummodo des aliquod. satis est inamabile regnum
aspexisse semel, Stygios semel isse per amnes.'
adsensere dei, nec coniunx regia vultus
inmotos tenuit, placatoque adnuit ore.
tum pater 'estis' ait 'caelesti munere digni,
quaeque petis, pro quoque petis. cape, nata, quod optas.'

Numicius washes from him the taint of mortality. He is worshipped under the name of Indiges.

fatus erat. gaudet, gratesque agit illa parenti:
perque leves auras iunctis invecta columbis
litus adit Laurens, ubi tectus harundine serpit
in freta flumineis vicina Numicius undis.
hunc iubet Aeneae, quaecumque obnoxia morti,
abluere et tacito deferre sub aequora cursu.
corniger exsequitur Veneris mandata, suisque,
quicquid in Aenea fuerat mortale, repurgat
et respergit aquis. pars optima restitit illi.
lustratum genetrix divino corpus odore
unxit et ambrosia cum dulci nectare mixta
contigit os fecitque deum. quem turba Quirini
nuncupat Indigetem temploque arisque recepit.

602-4 *uncis inclusit M.*

Aeneas being thus translated, after him reign many kings in Alba.

Inde sub Ascanii dicione binominis Alba
resque Latina fuit. succedit Silvius illi.
quo satus antiquo tenuit repetita Latinus
nomina cum sceptro. clarus subit Alba Latinum.
Epytus ex illo est. post hunc Capetusque Capysque,
sed Capys ante fuit. regnum Tiberinus ab illis
cepit, et in Tusci demersus fluminis undis
nomina fecit aquae. de quo Remulusque feroxque
Acrota sunt geniti. Remulus maturior annis
fulmineo periit, imitator fulminis, ictu.
fratre suo sceptrum moderatior Acrota forti
tradit Aventino. qui, quo regnarat, eodem
monte iacet positus tribuitque vocabula monti.
iamque Palatinae summam Proca gentis habebat.

The story of Pomona and Vertumnus. She loves all the trees of the garden, but will none of the love of men.

rege sub hoc Pomona fuit, qua nulla Latinas
inter hamadryadas coluit sollertius hortos
nec fuit arborei studiosior altera fetus:
unde tenet nomen. non silvas illa nec amnes,
rus amat et ramos felicia poma ferentes.
nec iaculo gravis est, sed adunca dextera falce,
qua modo luxuriem premit et spatiantia passim
bracchia conpescit, fisso modo cortice lignum

612-3 ecce Latinum Epytus ex illo *M.* 629 contra *M.*
630 cortice virgam *R.*

inserit, et sucos alieno praestat alumno.
nec sentire sitim patitur, bibulaeque recurvas
radicis fibras labentibus irrigat undis.
hic amor, hoc studium. Veneris quoque nulla cupido est.
vim tamen agrestum metuens pomaria claudit
intus et accessus prohibet refugitque viriles.

Many seek her in vain, among whom Vertumnus.

quid non et Satyri, saltatibus apta iuventus,
fecere et pinu praecincti cornua Panes,
Silvanusque, suis semper iuvenilior annis,
ut poterentur ea? sed enim superabat amando
hos quoque Vertumnus. neque erat felicior illis.

Of his many stratagems to gain her love.

o quotiens habitu duri messoris aristas
corbe tulit verique fuit messoris imago!
tempora saepe gerens faeno religata recenti
desectum poterat gramen versasse videri.
saepe manu stimulos rigida portabat, ut illum
iurares fessos modo disiunxisse iuvencos.
falce data frondator erat vitisque putator:
induerat scalas, lecturum poma putares.
miles erat gladio, piscator harundine sumpta.
denique per multas aditum sibi saepe figuras
repperit, ut caperet spectatae gaudia formae.

632 retunsas *M.* 640 *omissi.*

In the guise of an old woman he teaches her by the example of the vine the excellence of love.

ille etiam picta redimitus tempora mitra,
innitens baculo, positis per tempora canis,
adsimulavit anum, cultosque intravit in hortos,
pomaque mirata est. 'tanto' que 'potentior!' inquit,
paucaque laudatae dedit oscula, qualia numquam
vera dedisset anus: glaebaque incurva resedit,
suspiciens pandos autumni pondere ramos.
ulmus erat contra speciosa nitentibus uvis:
quam socia postquam pariter cum vite probavit,
'at si staret' ait 'caelebs sine palmite truncus,
nil praeter frondes, quare peteretur, haberet.
haec quoque, quae iuncta vitis requiescit in ulmo,
si non nupta foret, terrae acclinata iaceret.
tu tamen exemplo non tangeris arboris huius,
concubitusque fugis, nec te coniungere curas.

He tells her how many are her suitors, among whom he cunningly commends to her himself.

atque utinam velles! Helene non pluribus esset
sollicitata procis, nec quae Lapitheïa movit
proelia, nec coniunx nimium tardantis Ulixis.
nunc quoque, cum fugias averserisque petentes,
mille viri cupiunt et semideique deique

655 ad temp. *M.* 658 pluraque laudatae ac. *M.*
662 compta postquam pariter virtute *M.*
665 iuncta est, vitis requiescit in illa *R.*
671 timidi, aut audacis *M.*

et quaecumque tenent Albanos numina montes.
sed tu si sapies, si te bene iungere anumque
hanc audire voles, quae te plus omnibus illis,
plus quam credis, amo, vulgares reïce taedas,
Vertumnumque tori socium tibi selige. pro quo
me quoque pignus habe. neque enim sibi notior ille est,
quam mihi. nec passim toto vagus errat in orbe,
haec loca sola colit, nec, uti pars magna procorum,
quas modo vidit, amat: tu primus et ultimus illi
ardor eris, solique suos tibi devovet annos.
adde, quod est iuvenis, quod naturale decoris
munus habet formasque apte fingetur in omnes,
et quod erit iussus, iubeas licet omnia, fiet.
quid, quod amatis idem? quod, quae tibi poma coluntur,
primus habet, laetaque tenet tua munera dextra?
sed neque iam fetus desiderat arbore demptos,
nec, quas hortus alit, cum sucis mitibus herbas,
nec quicquam, nisi te. miserere ardentis, et ipsum,
quod petit, ore meo praesentem crede precari.

To persuade her how perilous it is to anger Venus, he will tell her a tale of Cyprus.

ultoresque deos et pectora dura perosam
Idalien memoremque time Rhamnusidis iram.
quoque magis timeas,—etenim mihi multa vetustas

680 toto passim *M*. 681 nec loca magna *M*.

scire dedit—referam tota notissima Cypro
facta, quibus flecti facile et mitescere possis.

The story of Iphis and Anaxarete. This was a noble dame that scorned a lowborn suitor.

Viderat a veteris generosam sanguine Teucri
Iphis Anaxareten, humili de stirpe creatus;
viderat et totis perceperat ossibus aestum.
luctatusque diu, postquam ratione furorem
vincere non potuit, supplex ad limina venit:
et modo nutrici miserum confessus amorem,
ne sibi dura foret, per spes oravit alumnae,
et modo de multis blanditus cuique ministris
sollicita petiit propensum voce favorem;
saepe ferenda dedit blandis sua verba tabellis,
interdum madidas lacrimarum rore coronas
postibus intendit posuitque in limine duro
molle latus tristisque serae convicia fecit.
saevior illa freto surgente cadentibus Haedis,
durior et ferro, quod Noricus excoquit ignis,
et saxo, quod adhuc vivum radice tenetur,
spernit et inridet; factisque inmitibus addit
verba superba ferox et spe quoque fraudat amantem.

In despair he resolved to die, and hanged himself at her gate.

non tulit inpatiens longi tormenta doloris
Iphis et ante fores haec verba novissima dixit:

705-7 *omisit M.* 710 tristique *R.*

velle puta, faciat? nam dum peiora timentur,
est locus in vulnus: sors autem ubi pessima rerum,
sub pedibus timor est, securaque summa malorum.
audiat ipsa, licet, et, quod facit, oderit omnes
sub Diomede viros, odium tamen illius omnes
spernimus, et magno stat magna potentia nobis."
talibus inritans Venerem Pleuronius Acmon
instimulat verbis, veteremque resuscitat iram.
dicta placent paucis: numeri maioris amici
Acmona corripimus. cui respondere volenti
vox pariter vocisque via est tenuata; comaeque
in plumas abeunt, plumis nova colla teguntur
pectoraque et tergum, maiores bracchia pennas
accipiunt, cubitique leves sinuantur in alas;
magna pedum digitos pars occupat, oraque cornu
indurata rigent finemque in acumine ponunt.
hunc Lycus, hunc Idas et cum Rhexenore Nycteus,
hunc miratur Abas; et dum mirantur, eandem
accipiunt faciem. numerusque ex agmine maior
subvolat et remos plausis circumvolat alis.
si volucrum quae sit subitarum forma requiris,
ut non cygnorum, sic albis proxima cygnis.
vix equidem has sedes et Iapygis arida Dauni
arva gener teneo minima cum parte meorum.'

The story of a shepherd of Apulia, who for his evil speech was changed to a wild olive.

Hactenus Oenides. Venulus Calydonia regna
Peucetiosque sinus Messapiaque arva relinquit.

493 magniloquentia *M.*

in quibus antra videt, quae multa nubila silva
et levibus cannis latitantia semicaper Pan
nunc tenet: at quodam tenuerunt tempore nymphae.
Apulus has illa pastor regione fugatas
terruit et primo subita formidine movit:
mox, ubi mens rediit et contempsere sequentem,
ad numerum motis pedibus duxere choreas.
improbat has pastor saltuque imitatus agresti
addidit obscenis convicia rustica dictis:
nec prius os tacuit, quam guttura condidit arbor.
arbor enim est, sucoque licet cognoscere mores.
quippe notam linguae foliis oleaster amaris
exhibet: asperitas verborum cessit in illa.

Turnus fires the Trojan ships, which by the great goddess Cybele that loved them are changed to sea-nymphs.

Hinc ubi legati rediere, negata ferentes
arma Aetola sibi, Rutuli sine viribus illis
bella instructa gerunt. multumque ab utraque cruoris
parte datur. fert ecce avidas in pinea Turnus
texta faces, ignesque timent, quibus unda pepercit.
iamque picem et ceras alimentaque cetera flammae
Mulciber urebat, perque altum ad carbasa malum
ibat, et incurvae fumabant transtra carinae:
cum memor has pinus Idaeo vertice caesas
sancta deum genetrix tinnitibus aëra pulsi
aeris et inflati complevit murmure buxi,

515 cannis nutantia *M.* 524 suco liceat *M.*
525 bacis *M.* 526 illas *M.*

perque leves domitis invecta leonibus auras
'inrita sacrilega iactas incendia dextra,
Turne!' ait 'eripiam: nec me patiente cremabit
ignis edax nemorum partes et membra meorum.'
intonuit dicente dea, tonitrumque secuti
cum saliente graves ceciderunt grandine nimbi,
aëraque et tumidum subitis concursibus aequor
Astraei turbant et eunt in proelia fratres.
e quibus alma parens unius viribus usa,
stuppea praerupit Phrygiae retinacula classis,
fertque rates pronas medioque sub aequore mergit.
robore mollito lignoque in corpora verso
in capitum facies puppes mutantur aduncae,
in digitos abeunt et crura natantia remi,
quodque sinus fuerat, latus est, mediisque carina
subdita navigiis spinae mutatur in usum,
lina comae molles, antemnae bracchia fiunt.
caerulus, ut fuerat, color est; quasque ante timebant.
illas virgineis exercent lusibus undas
Naides aequoreae. durisque in montibus ortae
molle fretum celebrant, nec eas sua tangit origo.

In memory of their first estate they succour storm-tost ships, save such as carry Greeks.

non tamen oblitae, quam multa pericula saevo
pertulerint pelago, iactatis saepe carinis
subposuere manus, nisi siqua vehebat Achivos.
cladis adhuc Phrygiae memores odere Pelasgos

550-4 *uncis inclusit M.* 552 prius fuerat *R.* 557-60 durisque...pelago *uncis inclusit M.*

Neritiaeque ratis viderunt fragmina laetis
vultibus, et laetis videre rigescere puppim
vultibus Alcinoi saxumque increscere ligno.

The Rutules still warring, Ardea their chief city is burned with fire. From its ashes springs a heron, which in the Latin is called 'ardea.'

Spes erat, in nymphas animata classe marinas
posse metu monstri Rutulum desistere bello.
perstat, habetque deos pars utraque, quodque deorum est
instar, habent animos. nec iam dotalia regna,
nec sceptrum soceri, nec te, Lavinia virgo,
sed vicisse petunt deponendique pudore
bella gerunt. tandemque Venus victricia nati
arma videt, Turnusque cadit: cadit Ardea, Turno
sospite dicta potens. quam postquam Dardanus ignis
abstulit, et tepida latuerunt tecta favilla,
congerie e media tum primum cognita praepes
subvolat, et cineres plausis everberat alis.
et sonus et macies et pallor et omnia, captam
quae deceant urbem, nomen quoque mansit in illa
urbis; et ipsa suis deplangitur Ardea pennis.

Jupiter grants the prayer of Venus that her son may become immortal.

Iamque deos omnes ipsamque Aeneïa virtus
Iunonem veteres finire coëgerat iras:
cum, bene fundatis opibus crescentis Iuli,

564 laetae *M.* 565 *omisit M.* 562-7 *uncis inclusit M.*

tempestivus erat caelo Cythereïus heros.
ambieratque Venus superos colloque parentis
circumfusa sui 'numquam mihi' dixerat 'ullo
tempore dure pater, nunc sis mitissimus, opto:
Aeneaeque meo, qui te de sanguine nostro
fecit avum, quamvis parvum des, optime, numen,
dummodo des aliquod. satis est inamabile regnum
aspexisse semel, Stygios semel isse per amnes.'
adsensere dei, nec coniunx regia vultus
inmotos tenuit, placatoque adnuit ore.
tum pater 'estis' ait 'caelesti munere digni,
quaeque petis, pro quoque petis. cape, nata, quod optas.'

Numicius washes from him the taint of mortality. He is worshipped under the name of Indiges.

fatus erat. gaudet, gratesque agit illa parenti:
perque leves auras iunctis invecta columbis
litus adit Laurens, ubi tectus harundine serpit
in freta flumineis vicina Numicius undis.
hunc iubet Aeneae, quaecumque obnoxia morti,
abluere et tacito deferre sub aequora cursu.
corniger exsequitur Veneris mandata, suisque,
quicquid in Aenea fuerat mortale, repurgat
et respergit aquis. pars optima restitit illi.
lustratum genetrix divino corpus odore
unxit et ambrosia cum dulci nectare mixta
contigit os fecitque deum. quem turba Quirini
nuncupat Indigetem temploque arisque recepit.

602-4 *uncis inclusit M.*

Aeneas being thus translated, after him reign many kings in Alba.

Inde sub Ascanii dicione binominis Alba
resque Latina fuit. succedit Silvius illi.
quo satus antiquo tenuit repetita Latinus
nomina cum sceptro. clarus subit Alba Latinum.
Epytus ex illo est. post hunc Capetusque Capysque,
sed Capys ante fuit. regnum Tiberinus ab illis
cepit, et in Tusci demersus fluminis undis
nomina fecit aquae. de quo Remulusque feroxque
Acrota sunt geniti. Remulus maturior annis
fulmineo periit, imitator fulminis, ictu.
fratre suo sceptrum moderatior Acrota forti
tradit Aventino. qui, quo regnarat, eodem
monte iacet positus tribuitque vocabula monti.
iamque Palatinae summam Proca gentis habebat.

The story of Pomona and Vertumnus. She loves all the trees of the garden, but will none of the love of men.

rege sub hoc Pomona fuit, qua nulla Latinas
inter hamadryadas coluit sollertius hortos
nec fuit arborei studiosior altera fetus:
unde tenet nomen. non silvas illa nec amnes,
rus amat et ramos felicia poma ferentes.
nec iaculo gravis est, sed adunca dextera falce,
qua modo luxuriem premit et spatiantia passim
bracchia conpescit, fisso modo cortice lignum

612-3 ecce Latinum Epytus ex illo *M.* 629 contra *M.*
630 cortice virgam *R.*

pluma fit, et fulvo cervix praecingitur auro.
nec quicquam antiquum Pico nisi nomina restat.

His attendants, furious at the loss of their prince, assail the goddess, but she by dreadful sorceries causes them to become beasts.

Interea comites, clamato saepe per agros
nequiquam Pico nullaque in parte reperto,
inveniunt Circen,—nam iam tenuaverat auras
passaque erat nebulas ventis ac sole recludi—
criminibusque premunt veris regemque reposcunt
vimque ferunt saevisque parant incessere telis.
illa nocens spargit virus sucosque veneni
et Noctem Noctisque deos Ereboque Chaoque
convocat et longis Hecaten ululatibus orat:
exsiluere loco—dictu mirabile—silvae,
ingemuitque solum, vicinaque palluit arbor,
sparsaque sanguineis maduerunt pabula guttis,
et lapides visi mugitus edere raucos
et latrare canes et humus serpentibus atris
squalere et tenues animae volitare silentum.
attonitum monstris vulgus pavet: illa paventis
ora venenata tetigit mirantia virga,
cuius ab attactu variarum monstra ferarum
in iuvenes veniunt. nulli sua mansit imago.

After vain search made Canens in frenzy goes astray and on the banks of Tiber for utter grief vanishes to air.

Sparserat occiduus Tartessia litora Phoebus
et frustra coniunx oculis animoque Canentis

396 antiqui *M.*

expectatus erat. famuli populusque per omnes
discurrunt silvas atque obvia lumina portant.
nec satis est nymphae flere et lacerare capillos
et dare plangorem: facit haec tamen omnia, seque
proripit ac Latios errat vesana per agros.
sex illam noctes, totidem redeuntia solis
lumina viderunt inopem somnique cibique
per iuga, per valles, qua fors ducebat, euntem.
ultimus aspexit Thybris luctuque viaque
fessam et iam longa ponentem corpora ripa.
illic cum lacrimis ipso modulata dolore
verba sono tenui maerens fundebat, ut olim
carmina iam moriens canit exequialia cygnus.
luctibus extremum tenues liquefacta medullas
tabuit, inque leves paulatim evanuit auras.
fama tamen signata loco est, quem rite Canentem
nomine de nymphae veteres dixere Camenae."

Macareus in fear of Circe's prophecies resolves to wander no more.

talia multa mihi longum narrata per annum
visaque sunt. resides et desuetudine tardi
rursus inire fretum, rursus dare vela iubemur:
ancipitesque vias et iter Titania vastum
dixerat et saevi restare pericula ponti.
pertimui, fateor: nactusque hoc litus, adhaesi.

431 extremis *R.*

Aeneas, arriving in Italy, and being by King Latinus received kindly, is compelled to war by Turnus.

Finierat Macareus. urnaque Aeneïa nutrix
condita marmorea tumulo breve carmen habebat:
'hic me Caietam notae pietatis alumnus
ereptam Argolico, quo debuit, igne cremavit.'
solvitur herboso religatus ab aggere funis,
et procul insidias infamataeque relinquunt
tecta deae lucosque petunt, ubi nubilus umbra
in mare cum flava prorumpit Thybris harena.
Faunigenaeque domo potitur nataque Latini,
non sine Marte tamen. bellum cum gente feroci
suscipitur, pactaque furit pro coniuge Turnus.
concurrit Latio Tyrrhenia tota, diuque
ardua sollicitis victoria quaeritur armis.

This latter seeks aid of Diomede, who had built him a city in that land; which he refusing tells the story of his wanderings, and how Venus punished him for the wound he gave her.

auget uterque suas externo robore vires,
et multi Rutulos, multi Troiana tuentur
castra. neque Aeneas Euandri ad moenia frustra,
at Venulus frustra profugi Diomedis ad urbem
venerat. ille quidem sub Iapyge maxima Dauno
moenia condiderat dotaliaque arva tenebat.
sed Venulus Turni postquam mandata peregit
auxiliumque petit, vires Aetolius heros
excusat; nec se aut soceri committere pugnae

456 limina *M.* 457 magnam prof. *R.*

velle sui populos, aut quos e gente suorum
armet, habere viros. 'neve haec commenta putetis,
admonitu quamquam renovetur luctus amarus
perpetiar memorare tamen. postquam alta cremata est
Ilios, et Danaas paverunt Pergama Diras,
Naryciusque heros, a virgine virgine rapta,
quam meruit poenam solus, digessit in omnes,
spargimur et ventis inimica per aequora rapti
fulmina, noctem, imbres, iram caelique marisque
perpetimur Danai cumulumque Capharea cladis.
neve morer referens tristes ex ordine casus,
Graecia tum potuit Priamo quoque flenda videri.
me tamen armiferae servatum cura Minervae
fluctibus eripuit. patriis sed rursus ab agris
pellor, et antiquo memores de vulnere poenas
exigit alma Venus, tantosque per alta labores
aequora sustinui, tantos terrestribus armis,
ut mihi felices sint illi saepe vocati,
quos communis hiems importunusque Caphareus
mersit aquis, vellemque horum pars una fuissem.

Also she changed to the likeness of swans some of his companions that made light of her anger.

ultima iam passi comites belloque fretoque
deficiunt finemque rogant erroris. at Acmon
fervidus ingenio, tum vero et cladibus asper,
"quid superest, quod iam patientia vestra recuset
ferre, viri?' dixit 'quid habet Cytherea, quod ultra,

465 luctus renoventur amari *M*. 467 Ilion *M*.

velle puta, faciat? nam dum peiora timentur,
est locus in vulnus: sors autem ubi pessima rerum,
sub pedibus timor est, securaque summa malorum.
audiat ipsa, licet, et, quod facit, oderit omnes
sub Diomede viros, odium tamen illius omnes
spernimus, et magno stat magna potentia nobis."
talibus inritans Venerem Pleuronius Acmon
instimulat verbis, veteremque resuscitat iram.
dicta placent paucis: numeri maioris amici
Acmona corripimus. cui respondere volenti
vox pariter vocisque via est tenuata; comaeque
in plumas abeunt, plumis nova colla teguntur
pectoraque et tergum, maiores bracchia pennas
accipiunt, cubitique leves sinuantur in alas;
magna pedum digitos pars occupat, oraque cornu
indurata rigent finemque in acumine ponunt.
hunc Lycus, hunc Idas et cum Rhexenore Nycteus,
hunc miratur Abas; et dum mirantur, eandem
accipiunt faciem. numerusque ex agmine maior
subvolat et remos plausis circumvolat alis.
si volucrum quae sit subitarum forma requiris,
ut non cygnorum, sic albis proxima cygnis.
vix equidem has sedes et Iapygis arida Dauni
arva gener teneo minima cum parte meorum.'

The story of a shepherd of Apulia, who for his evil speech was changed to a wild olive.

Hactenus Oenides. Venulus Calydonia regna
Peucetiosque sinus Messapiaque arva relinquit.

493 magniloquentia *M.*

in quibus antra videt, quae multa nubila silva
et levibus cannis latitantia semicaper Pan
nunc tenet: at quodam tenuerunt tempore nymphae.
Apulus has illa pastor regione fugatas
terruit et primo subita formidine movit:
mox, ubi mens rediit et contempsere sequentem,
ad numerum motis pedibus duxere choreas.
improbat has pastor saltuque imitatus agresti
addidit obscenis convicia rustica dictis:
nec prius os tacuit, quam guttura condidit arbor.
arbor enim est, sucoque licet cognoscere mores.
quippe notam linguae foliis oleaster amaris
exhibet: asperitas verborum cessit in illa.

Turnus fires the Trojan ships, which by the great goddess Cybele that loved them are changed to sea-nymphs.

Hinc ubi legati rediere, negata ferentes
arma Aetola sibi, Rutuli sine viribus illis
bella instructa gerunt. multumque ab utraque cruoris
parte datur. fert ecce avidas in pinea Turnus
texta faces, ignesque timent, quibus unda pepercit.
iamque picem et ceras alimentaque cetera flammae
Mulciber urebat, perque altum ad carbasa malum
ibat, et incurvae fumabant transtra carinae:
cum memor has pinus Idaeo vertice caesas
sancta deum genetrix tinnitibus aëra pulsi
aeris et inflati complevit murmure buxi,

515 cannis nutantia *M.* 524 suco liceat *M.*
525 bacis *M.* 526 illas *M.*

perque leves domitis invecta leonibus auras
'inrita sacrilega iactas incendia dextra,
Turne!' ait 'eripiam: nec me patiente cremabit
ignis edax nemorum partes et membra meorum.'
intonuit dicente dea, tonitrumque secuti
cum saliente graves ceciderunt grandine nimbi,
aëraque et tumidum subitis concursibus aequor
Astraei turbant et eunt in proelia fratres.
e quibus alma parens unius viribus usa,
stuppea praerupit Phrygiae retinacula classis,
fertque rates pronas medioque sub aequore mergit.
robore mollito lignoque in corpora verso
in capitum facies puppes mutantur aduncae,
in digitos abeunt et crura natantia remi,
quodque sinus fuerat, latus est, mediisque carina
subdita navigiis spinae mutatur in usum,
lina comae molles, antemnae bracchia fiunt.
caerulus, ut fuerat, color est; quasque ante timebant,
illas virgineis exercent lusibus undas
Naides aequoreae. durisque in montibus ortae
molle fretum celebrant, nec eas sua tangit origo.

In memory of their first estate they succour storm-tost ships, save such as carry Greeks.

non tamen oblitae, quam multa pericula saevo
pertulerint pelago, iactatis saepe carinis
subposuere manus, nisi siqua vehebat Achivos.
cladis adhuc Phrygiae memores odere Pelasgos

550-4 *uncis inclusit M.* 552 prius fuerat *R.*
557-60 durisque...pelago *uncis inclusit M.*

Neritiaeque ratis viderunt fragmina laetis
vultibus, et laetis videre rigescere puppim
vultibus Alcinoi saxumque increscere ligno.

The Rutules still warring, Ardea their chief city is burned with fire. From its ashes springs a heron, which in the Latin is called 'ardea.'

Spes erat, in nymphas animata classe marinas
posse metu monstri Rutulum desistere bello.
perstat, habetque deos pars utraque, quodque deorum est
instar, habent animos. nec iam dotalia regna,
nec sceptrum soceri, nec te, Lavinia virgo,
sed vicisse petunt deponendique pudore
bella gerunt. tandemque Venus victricia nati
arma videt, Turnusque cadit: cadit Ardea, Turno
sospite dicta potens. quam postquam Dardanus ignis
abstulit, et tepida latuerunt tecta favilla,
congerie e media tum primum cognita praepes
subvolat, et cineres plausis everberat alis.
et sonus et macies et pallor et omnia, captam
quae deceant urbem, nomen quoque mansit in illa
urbis; et ipsa suis deplangitur Ardea pennis.

Jupiter grants the prayer of Venus that her son may become immortal.

Iamque deos omnes ipsamque Aeneïa virtus
Iunonem veteres finire coëgerat iras:
cum, bene fundatis opibus crescentis Iuli,

564 laetae *M.* 565 *omisit M.* 562-7 *uncis inclusit M.*

tempestivus erat caelo Cythereïus heros.
ambieratque Venus superos colloque parentis
circumfusa sui 'numquam mihi' dixerat 'ullo
tempore dure pater, nunc sis mitissimus, opto:
Aeneaeque meo, qui te de sanguine nostro
fecit avum, quamvis parvum des, optime, numen,
dummodo des aliquod. satis est inamabile regnum
aspexisse semel, Stygios semel isse per amnes.'
adsensere dei, nec coniunx regia vultus
inmotos tenuit, placatoque adnuit ore.
tum pater 'estis' ait 'caelesti munere digni,
quaeque petis, pro quoque petis. cape, nata, quod optas.'

Numicius washes from him the taint of mortality. He is worshipped under the name of Indiges.

fatus erat. gaudet, gratesque agit illa parenti:
perque leves auras iunctis invecta columbis
litus adit Laurens, ubi tectus harundine serpit
in freta flumineis vicina Numicius undis.
hunc iubet Aeneae, quaecumque obnoxia morti,
abluere et tacito deferre sub aequora cursu.
corniger exsequitur Veneris mandata, suisque,
quicquid in Aenea fuerat mortale, repurgat
et respergit aquis. pars optima restitit illi.
lustratum genetrix divino corpus odore
unxit et ambrosia cum dulci nectare mixta
contigit os fecitque deum. quem turba Quirini
nuncupat Indigetem temploque arisque recepit.

602-4 *uncis inclusit M.*

Aeneas being thus translated, after him reign many kings in Alba.

Inde sub Ascanii dicione binominis Alba
resque Latina fuit. succedit Silvius illi.
quo satus antiquo tenuit repetita Latinus
nomina cum sceptro. clarus subit Alba Latinum.
Epytus ex illo est. post hunc Capetusque Capysque,
sed Capys ante fuit. regnum Tiberinus ab illis
cepit, et in Tusci demersus fluminis undis
nomina fecit aquae. de quo Remulusque feroxque
Acrota sunt geniti. Remulus maturior annis
fulmineo periit, imitator fulminis, ictu.
fratre suo sceptrum moderatior Acrota forti
tradit Aventino. qui, quo regnarat, eodem
monte iacet positus tribuitque vocabula monti.
iamque Palatinae summam Proca gentis habebat.

The story of Pomona and Vertumnus. She loves all the trees of the garden, but will none of the love of men.

rege sub hoc Pomona fuit, qua nulla Latinas
inter hamadryadas coluit sollertius hortos
nec fuit arborei studiosior altera fetus:
unde tenet nomen. non silvas illa nec amnes,
rus amat et ramos felicia poma ferentes.
nec iaculo gravis est, sed adunca dextera falce,
qua modo luxuriem premit et spatiantia passim
bracchia conpescit, fisso modo cortice lignum

612-3 ecce Latinum Epytus ex illo *M.* 629 contra *M.*
630 cortice virgam *R.*

inserit, et sucos alieno praestat alumno.
nec sentire sitim patitur, bibulaeque recurvas
radicis fibras labentibus irrigat undis.
hic amor, hoc studium. Veneris quoque nulla cupido est.
vim tamen agrestum metuens pomaria claudit
intus et accessus prohibet refugitque viriles.

Many seek her in vain, among whom Vertumnus.

quid non et Satyri, saltatibus apta iuventus,
fecere et pinu praecincti cornua Panes,
Silvanusque, suis semper iuvenilior annis,
ut poterentur ea? sed enim superabat amando
hos quoque Vertumnus. neque erat felicior illis.

Of his many stratagems to gain her love.

o quotiens habitu duri messoris aristas
corbe tulit verique fuit messoris imago!
tempora saepe gerens faeno religata recenti
desectum poterat gramen versasse videri.
saepe manu stimulos rigida portabat, ut illum
iurares fessos modo disiunxisse iuvencos.
falce data frondator erat vitisque putator:
induerat scalas, lecturum poma putares.
miles erat gladio, piscator harundine sumpta.
denique per multas aditum sibi saepe figuras
repperit, ut caperet spectatae gaudia formae.

632 retunsas *M.* 640 *omisi.*

In the guise of an old woman he teaches her by the example of the vine the excellence of love.

ille etiam picta redimitus tempora mitra,
innitens baculo, positis per tempora canis,
adsimulavit anum, cultosque intravit in hortos,
pomaque mirata est. 'tanto' que 'potentior!' inquit,
paucaque laudatae dedit oscula, qualia numquam
vera dedisset anus: glaebaque incurva resedit,
suspiciens pandos autumni pondere ramos.
ulmus erat contra speciosa nitentibus uvis:
quam socia postquam pariter cum vite probavit,
'at si staret' ait 'caelebs sine palmite truncus,
nil praeter frondes, quare peteretur, haberet.
haec quoque, quae iuncta vitis requiescit in ulmo,
si non nupta foret, terrae acclinata iaceret.
tu tamen exemplo non tangeris arboris huius,
concubitusque fugis, nec te coniungere curas.

He tells her how many are her suitors, among whom he cunningly commends to her himself.

atque utinam velles! Helene non pluribus esset
sollicitata procis, nec quae Lapitheïa movit
proelia, nec coniunx nimium tardantis Ulixis.
nunc quoque, cum fugias averserisque petentes,
mille viri cupiunt et semideique deique

655 ad temp. *M.* **658** pluraque laudatae ac. *M.*
662 compta postquam pariter virtute *M.*
665 iuncta est, vitis requiescit in illa *R.*
671 timidi, aut audacis *M.*

Aeneas, arriving in Italy, and being by King Latinus received kindly, is compelled to war by Turnus.

Finierat Macareus. urnaque Aeneïa nutrix
condita marmorea tumulo breve carmen habebat:
'hic me Caietam notae pietatis alumnus
ereptam Argolico, quo debuit, igne cremavit.'
solvitur herboso religatus ab aggere funis,
et procul insidias infamataeque relinquunt
tecta deae lucosque petunt, ubi nubilus umbra
in mare cum flava prorumpit Thybris harena.
Faunigenaeque domo potitur nataque Latini,
non sine Marte tamen. bellum cum gente feroci
suscipitur, pactaque furit pro coniuge Turnus.
concurrit Latio Tyrrhenia tota, diuque
ardua sollicitis victoria quaeritur armis.

This latter seeks aid of Diomede, who had built him a city in that land; which he refusing tells the story of his wanderings, and how Venus punished him for the wound he gave her.

auget uterque suas externo robore vires,
et multi Rutulos, multi Troiana tuentur
castra. neque Aeneas Euandri ad moenia frustra,
at Venulus frustra profugi Diomedis ad urbem
venerat. ille quidem sub Iapyge maxima Dauno
moenia condiderat dotaliaque arva tenebat.
sed Venulus Turni postquam mandata peregit
auxiliumque petit, vires Aetolius heros
excusat; nec se aut soceri committere pugnae

456 limina *M.* 457 magnam prof. *R.*

velle sui populos, aut quos e gente suorum
armet, habere viros. 'neve haec commenta putetis,
admonitu quamquam renovetur luctus amarus
perpetiar memorare tamen. postquam alta cremata est
Ilios, et Danaas paverunt Pergama Diras,
Naryciusque heros, a virgine virgine rapta,
quam meruit poenam solus, digessit in omnes,
spargimur et ventis inimica per aequora rapti
fulmina, noctem, imbres, iram caelique marisque
perpetimur Danai cumulumque Capharea cladis.
neve morer referens tristes ex ordine casus,
Graecia tum potuit Priamo quoque flenda videri.
me tamen armiferae servatum cura Minervae
fluctibus eripuit. patriis sed rursus ab agris
pellor, et antiquo memores de vulnere poenas
exigit alma Venus, tantosque per alta labores
aequora sustinui, tantos terrestribus armis,
ut mihi felices sint illi saepe vocati,
quos communis hiems importunusque Caphareus
mersit aquis, vellemque horum pars una fuissem.

Also she changed to the likeness of swans some of his companions that made light of her anger.

ultima iam passi comites belloque fretoque
deficiunt finemque rogant erroris. at Acmon
fervidus ingenio, tum vero et cladibus asper,
"quid superest, quod iam patientia vestra recuset
ferre, viri?' dixit 'quid habet Cytherea, quod ultra,

465 luctus renoventur amari *M.* 467 Ilion *M.*

velle puta, faciat? nam dum peiora timentur,
est locus in vulnus: sors autem ubi pessima rerum,
sub pedibus timor est, securaque summa malorum.
audiat ipsa, licet, et, quod facit, oderit omnes
sub Diomede viros, odium tamen illius omnes
spernimus, et magno stat magna potentia nobis."
talibus inritans Venerem Pleuronius Acmon
instimulat verbis, veteremque resuscitat iram.
dicta placent paucis: numeri maioris amici
Acmona corripimus. cui respondere volenti
vox pariter vocisque via est tenuata; comaeque
in plumas abeunt, plumis nova colla teguntur
pectoraque et tergum, maiores bracchia pennas
accipiunt, cubitique leves sinuantur in alas;
magna pedum digitos pars occupat, oraque cornu
indurata rigent finemque in acumine ponunt.
hunc Lycus, hunc Idas et cum Rhexenore Nycteus,
hunc miratur Abas; et dum mirantur, eandem
accipiunt faciem. numerusque ex agmine maior
subvolat et remos plausis circumvolat alis.
si volucrum quae sit subitarum forma requiris,
ut non cygnorum, sic albis proxima cygnis.
vix equidem has sedes et Iapygis arida Dauni
arva gener teneo minima cum parte meorum.'

The story of a shepherd of Apulia, who for his evil speech was changed to a wild olive.

Hactenus Oenides. Venulus Calydonia regna
Peucetiosque sinus Messapiaque arva relinquit.

493 magniloquentia *M.*

in quibus antra videt, quae multa nubila silva
et levibus cannis latitantia semicaper Pan
nunc tenet: at quodam tenuerunt tempore nymphae.
Apulus has illa pastor regione fugatas
terruit et primo subita formidine movit:
mox, ubi mens rediit et contempsere sequentem,
ad numerum motis pedibus duxere choreas.
improbat has pastor saltuque imitatus agresti
addidit obscenis convicia rustica dictis:
nec prius os tacuit, quam guttura condidit arbor.
arbor enim est, sucoque licet cognoscere mores.
quippe notam linguae foliis oleaster amaris
exhibet: asperitas verborum cessit in illa.

Turnus fires the Trojan ships, which by the great goddess Cybele that loved them are changed to sea-nymphs.

Hinc ubi legati rediere, negata ferentes
arma Aetola sibi, Rutuli sine viribus illis
bella instructa gerunt. multumque ab utraque cruoris
parte datur. fert ecce avidas in pinea Turnus
texta faces, ignesque timent, quibus unda pepercit.
iamque picem et ceras alimentaque cetera flammae
Mulciber urebat, perque altum ad carbasa malum
ibat, et incurvae fumabant transtra carinae:
cum memor has pinus Idaeo vertice caesas
sancta deum genetrix tinnitibus aëra pulsi
aeris et inflati complevit murmure buxi,

515 cannis nutantia *M.* 524 suco liceat *M.*
525 bacis *M.* 526 illas *M.*

perque leves domitis invecta leonibus auras
'inrita sacrilega iactas incendia dextra,
Turne!' ait 'eripiam: nec me patiente cremabit
ignis edax nemorum partes et membra meorum.'
intonuit dicente dea, tonitrumque secuti
cum saliente graves ceciderunt grandine nimbi,
aëraque et tumidum subitis concursibus aequor
Astraei turbant et eunt in proelia fratres.
e quibus alma parens unius viribus usa,
stuppea praerupit Phrygiae retinacula classis,
fertque rates pronas medioque sub aequore mergit.
robore mollito lignoque in corpora verso
in capitum facies puppes mutantur aduncae,
in digitos abeunt et crura natantia remi,
quodque sinus fuerat, latus est, mediisque carina
subdita navigiis spinae mutatur in usum,
lina comae molles, antemnae bracchia fiunt.
caerulus, ut fuerat, color est; quasque ante timebant.
illas virgineis exercent lusibus undas
Naides aequoreae. durisque in montibus ortae
molle fretum celebrant, nec eas sua tangit origo.

In memory of their first estate they succour storm-tost ships, save such as carry Greeks.

non tamen oblitae, quam multa pericula saevo
pertulerint pelago, iactatis saepe carinis
subposuere manus, nisi siqua vehebat Achivos.
cladis adhuc Phrygiae memores odere Pelasgos

550-4 *uncis inclusit M.* 552 prius fuerat *R.*
557-60 durisque...pelago *uncis inclusit M.*

Neritiaeque ratis viderunt fragmina laetis
vultibus, et laetis videre rigescere puppim
vultibus Alcinoi saxumque increscere ligno.

The Rutules still warring, Ardea their chief city is burned with fire. From its ashes springs a heron, which in the Latin is called 'ardea.'

Spes erat, in nymphas animata classe marinas
posse metu monstri Rutulum desistere bello.
perstat, habetque deos pars utraque, quodque deorum est
instar, habent animos. nec iam dotalia regna,
nec sceptrum soceri, nec te, Lavinia virgo,
sed vicisse petunt deponendique pudore
bella gerunt. tandemque Venus victricia nati
arma videt, Turnusque cadit: cadit Ardea, Turno
sospite dicta potens. quam postquam Dardanus ignis
abstulit, et tepida latuerunt tecta favilla,
congerie e media tum primum cognita praepes
subvolat, et cineres plausis everberat alis.
et sonus et macies et pallor et omnia, captam
quae deceant urbem, nomen quoque mansit in illa
urbis; et ipsa suis deplangitur Ardea pennis.

Jupiter grants the prayer of Venus that her son may become immortal.

Iamque deos omnes ipsamque Aeneïa virtus
Iunonem veteres finire coëgerat iras:
cum, bene fundatis opibus crescentis Iuli,

564 laetae *M.* 565 *omisit M.* 562-7 *uncis inclusit M.*

tempestivus erat caelo Cythereïus heros.
ambieratque Venus superos colloque parentis
circumfusa sui 'numquam mihi' dixerat 'ullo
tempore dure pater, nunc sis mitissimus, opto:
Aeneaeque meo, qui te de sanguine nostro
fecit avum, quamvis parvum des, optime, numen,
dummodo des aliquod. satis est inamabile regnum
aspexisse semel, Stygios semel isse per amnes.'
adsensere dei, nec coniunx regia vultus
inmotos tenuit, placatoque adnuit ore.
tum pater 'estis' ait 'caelesti munere digni,
quaeque petis, pro quoque petis. cape, nata, quod optas.'

Numicius washes from him the taint of mortality. He is worshipped under the name of Indiges.

fatus erat. gaudet, gratesque agit illa parenti:
perque leves auras iunctis invecta columbis
litus adit Laurens, ubi tectus harundine serpit
in freta flumineis vicina Numicius undis.
hunc iubet Aeneae, quaecumque obnoxia morti,
abluere et tacito deferre sub aequora cursu.
corniger exsequitur Veneris mandata, suisque,
quicquid in Aenea fuerat mortale, repurgat
et respergit aquis. pars optima restitit illi.
lustratum genetrix divino corpus odore
unxit et ambrosia cum dulci nectare mixta
contigit os fecitque deum. quem turba Quirini
nuncupat Indigetem temploque arisque recepit.

602-4 *uncis inclusit M.*

Aeneas being thus translated, after him reign many kings in Alba.

Inde sub Ascanii dicione binominis Alba
resque Latina fuit. succedit Silvius illi.
quo satus antiquo tenuit repetita Latinus
nomina cum sceptro. clarus subit Alba Latinum.
Epytus ex illo est. post hunc Capetusque Capysque,
sed Capys ante fuit. regnum Tiberinus ab illis
cepit, et in Tusci demersus fluminis undis
nomina fecit aquae. de quo Remulusque feroxque
Acrota sunt geniti. Remulus maturior annis
fulmineo periit, imitator fulminis, ictu.
fratre suo sceptrum moderatior Acrota forti
tradit Aventino. qui, quo regnarat, eodem
monte iacet positus tribuitque vocabula monti.
iamque Palatinae summam Proca gentis habebat.

The story of Pomona and Vertumnus. She loves all the trees of the garden, but will none of the love of men.

rege sub hoc Pomona fuit, qua nulla Latinas
inter hamadryadas coluit sollertius hortos
nec fuit arborei studiosior altera fetus:
unde tenet nomen. non silvas illa nec amnes,
rus amat et ramos felicia poma ferentes.
nec iaculo gravis est, sed adunca dextera falce,
qua modo luxuriem premit et spatiantia passim
bracchia conpescit, fisso modo cortice lignum

612-3 ecce Latinum Epytus ex illo *M.* 629 contra *M.* 630 cortice virgam *R.*

inserit, et sucos alieno praestat alumno.
nec sentire sitim patitur, bibulaeque recurvas
radicis fibras labentibus irrigat undis.
hic amor, hoc studium. Veneris quoque nulla cupido est.
vim tamen agrestum metuens pomaria claudit
intus et accessus prohibet refugitque viriles.

Many seek her in vain, among whom Vertumnus.

quid non et Satyri, saltatibus apta iuventus,
fecere et pinu praecincti cornua Panes,
Silvanusque, suis semper iuvenilior annis,
ut poterentur ea? sed enim superabat amando
hos quoque Vertumnus. neque erat felicior illis.

Of his many stratagems to gain her love.

o quotiens habitu duri messoris aristas
corbe tulit verique fuit messoris imago!
tempora saepe gerens faeno religata recenti
desectum poterat gramen versasse videri.
saepe manu stimulos rigida portabat, ut illum
iurares fessos modo disiunxisse iuvencos.
falce data frondator erat vitisque putator:
induerat scalas, lecturum poma putares.
miles erat gladio, piscator harundine sumpta.
denique per multas aditum sibi saepe figuras
repperit, ut caperet spectatae gaudia formae.

632 retunsas *M.* 640 *omissi.*

In the guise of an old woman he teaches her by the example of the vine the excellence of love.

ille etiam picta redimitus tempora mitra,
innitens baculo, positis per tempora canis,
adsimulavit anum, cultosque intravit in hortos,
pomaque mirata est. 'tanto' que 'potentior!' inquit,
paucaque laudatae dedit oscula, qualia numquam
vera dedisset anus: glaebaque incurva resedit,
suspiciens pandos autumni pondere ramos.
ulmus erat contra speciosa nitentibus uvis:
quam socia postquam pariter cum vite probavit,
'at si staret' ait 'caelebs sine palmite truncus,
nil praeter frondes, quare peteretur, haberet.
haec quoque, quae iuncta vitis requiescit in ulmo,
si non nupta foret, terrae acclinata iaceret.
tu tamen exemplo non tangeris arboris huius,
concubitusque fugis, nec te coniungere curas.

He tells her how many are her suitors, among whom he cunningly commends to her himself.

atque utinam velles! Helene non pluribus esset
sollicitata procis, nec quae Lapitheïa movit
proelia, nec coniunx nimium tardantis Ulixis.
nunc quoque, cum fugias averserisque petentes,
mille viri cupiunt et semideique deique

655 ad temp. *M.* 658 pluraque laudatae ac. *M.*
662 compta postquam pariter virtute *M.*
665 iuncta est, vitis requiescit in illa *R.*
671 timidi, aut audacis *M.*

et quaecumque tenent Albanos numina montes.
sed tu si sapies, si te bene iungere anumque
hanc audire voles, quae te plus omnibus illis,
plus quam credis, amo, vulgares reïce taedas,
Vertumnumque tori socium tibi selige. pro quo
me quoque pignus habe. neque enim sibi notior ille est,
quam mihi. nec passim toto vagus errat in orbe,
haec loca sola colit, nec, uti pars magna procorum,
quas modo vidit, amat: tu primus et ultimus illi
ardor eris, solique suos tibi devovet annos.
adde, quod est iuvenis, quod naturale decoris
munus habet formasque apte fingetur in omnes,
et quod erit iussus, iubeas licet omnia, fiet.
quid, quod amatis idem? quod, quae tibi poma coluntur,
primus habet, laetaque tenet tua munera dextra?
sed neque iam fetus desiderat arbore demptos,
nec, quas hortus alit, cum sucis mitibus herbas,
nec quicquam, nisi te. miserere ardentis, et ipsum,
quod petit, ore meo praesentem crede precari.

To persuade her how perilous it is to anger Venus, he will tell her a tale of Cyprus.

ultoresque deos et pectora dura perosam
Idalien memoremque time Rhamnusidis iram.
quoque magis timeas,—etenim mihi multa vetustas

680 toto passim *M*. 681 nec loca magna *M*.

scire dedit—referam tota notissima Cypro
facta, quibus flecti facile et mitescere possis.

The story of Iphis and Anaxarete. This was a noble dame that scorned a lowborn suitor.

Viderat a veteris generosam sanguine Teucri
Iphis Anaxareten, humili de stirpe creatus;
viderat et totis perceperat ossibus aestum.
luctatusque diu, postquam ratione furorem
vincere non potuit, supplex ad limina venit:
et modo nutrici miserum confessus amorem,
ne sibi dura foret, per spes oravit alumnae,
et modo de multis blanditus cuique ministris
sollicita petiit propensum voce favorem;
saepe ferenda dedit blandis sua verba tabellis,
interdum madidas lacrimarum rore coronas
postibus intendit posuitque in limine duro
molle latus tristisque serae convicia fecit.
saevior illa freto surgente cadentibus Haedis,
durior et ferro, quod Noricus excoquit ignis,
et saxo, quod adhuc vivum radice tenetur,
spernit et inridet; factisque inmitibus addit
verba superba ferox et spe quoque fraudat amantem.

In despair he resolved to die, and hanged himself at her gate.

non tulit inpatiens longi tormenta doloris
Iphis et ante fores haec verba novissima dixit:

705-7 *omisit M.* 710 tristique *R.*

"vincis, Anaxarete, neque erunt tibi taedia tandem
ulla ferenda mei. laetos molire triumphos
et Paeana voca nitidaque incingere lauru.
vincis enim, moriorque libens. age, ferrea, gaude!
certe aliquid laudare mei cogeris amoris.
[quo tibi sim gratus; meritumque fatebere nostrum.]
non tamen ante tui curam excessisse memento,
quam vitam: geminaque simul mihi luce carendum.
nec tibi fama mei ventura est nuntia leti;
ipse ego, ne dubites, adero praesensque videbor,
corpore ut exanimi crudelia lumina pascas.
si tamen, o superi, mortalia facta videtis,
este mei memores—nihil ultra lingua precari
sustinet—et longo facite ut narremur in aevo:
et, quae dempsistis vitae, date tempora famae."
dixit, et ad postes ornatos saepe coronis
umentes oculos et pallida bracchia tollens,
cum foribus laquei religaret vincula summis,
"haec tibi serta placent, crudelis et inpia?" dixit,
inseruitque caput, sed tum quoque versus ad illam,
atque onus infelix elisa fauce pependit.

His body was taken home to his mother, and by her with sorrow made ready for the burial.

icta pedum motu [trepidantem et multa timentem
visa dedisse sonum] est adapertaque ianua factum
prodidit. exclamant famuli frustraque levatum—

723 *sine uncis R.* 724 curam cessisse *R.*
733-4 *uncis inclusit M.* 739-40 *sine uncis R.*

nam pater occiderat—referunt ad limina matris.
accipit illa sinu, conplexaque frigida nati
membra sui postquam miserorum verba parentum
edidit, et matrum miserarum facta peregit,
funera ducebat mediam lacrimosa per urbem,
luridaque arsuro portabat membra feretro.

His mistress, as from a window she gazed upon his funeral pomp, though she repented of her cruelty, yet for her former stonyheartedness was turned all to stone.

forte viae vicina domus, qua flebilis ibat
pompa, fuit; duraeque sonus plangoris ad aures
venit Anaxaretes, quam iam deus ultor agebat.
mota tamen 'videamus' ait 'miserabile funus'
et patulis iniit tectum sublime fenestris.
vixque bene inpositum lecto prospexerat Iphin,
deriguere oculi, calidusque e corpore sanguis
inducto pallore fugit, conataque retro
ferre pedes, haesit; conata avertere vultus,
hoc quoque non potuit. paulatimque occupat artus
quod fuit in duro iam pridem pectore saxum.
neve ea ficta putes, dominae sub imagine signum
servat adhuc Salamis; Veneris quoque nomine templum
prospicientis habet. quorum memor, o mea, lentos
pone, precor, fastus, et amanti iungere, nymphe.
sic tibi nec vernum nascentia frigus adurat
poma, nec excutiant rapidi florentia venti.'

762 nympha *R*.

Pomona, though she regarded not the story, is won by Vertumnus when he appears in his proper shape.

haec ubi nequiquam forma celatus anili
edidit, in iuvenem rediit, et anilia demit
instrumenta sibi, talisque apparuit illi,
qualis ubi oppositas nitidissima solis imago
evicit nubes nullaque obstante reluxit.
vimque parat: sed vi non est opus, inque figura
capta dei nymphe est et mutua vulnera sensit.

Rome, when it is but newly founded, is by the Sabines for the rape of their maidens attacked under cover of night, Juno opening to them a gate of it.

Proximus Ausonias iniusti miles Amuli
rexit opes: Numitorque senex amissa nepotum
munere regna capit: festisque Palilibus urbis
moenia conduntur. Tatiusque patresque Sabini
bella gerunt, arcisque via Tarpeia reclusa
dignam animam poena congestis exuit armis.
inde sati Curibus tacitorum more luporum
ore premunt voces et corpora victa sopore
invadunt portasque petunt, quas obice firmo
clauserat Iliades. unam tamen ipsa reclusit
nec strepitum verso Saturnia cardine fecit.

How at the prayer of Venus the Naiads did wondrously confound the Sabines, so that they shortly agreed to terms of peace and amity.

sola Venus portae cecidisse repagula sensit,
et clausura fuit, nisi quod rescindere numquam

765 deus acta senili *M.* forma deus aptus anili *R.*

dis licet acta deum. Iano loca iuncta tenebant
Naides Ausoniae gelido rorantia fonte.
has rogat auxilium. nec nymphae iusta petentem
sustinuere deam, venasque et flumina fontis
elicuere sui. nondum tamen invia Iani
ora patentis erant, neque iter praecluserat unda.
lurida subponunt fecundo sulphura fonti
incenduntque cavas fumante bitumine venas.
viribus his aliisque vapor penetravit ad ima
fontis, et Alpino modo quae certare rigori
audebatis aquae, non ceditis ignibus ipsis.
flammifera gemini fumant aspergine postes,
portaque, nequiquam rigidis promissa Sabinis,
fonte fuit praestructa novo, dum Martius arma
indueret miles. quae postquam Romulus ultro
obtulit, et strata est tellus Romana Sabinis
corporibus strata estque suis, generique cruorem
sanguine cum soceri permiscuit inpius ensis,
pace tamen sisti bellum nec in ultima ferro
decertare placet, Tatiumque accedere regno.

In the fulness of time Romulus in the chariot of his father Mars ascends to Heaven, where he becomes a god.

Occiderat Tatius, populisque aequata duobus,
Romule, iura dabas: posita cum casside Mavors
talibus affatur divumque hominumque parentem:
'tempus adest, genitor, quoniam fundamine magno
res Romana valet nec praeside pendet ab uno,
praemia, quae promissa mihi dignoque nepoti,

solvere et ablatum terris inponere caelo.
tu mihi concilio quondam praesente deorum --
nam memoro memorique animo pia verba notavi—
"unus erit, quem tu tolles in caerula caeli"
dixisti. rata sit verborum summa tuorum.'
adnuit omnipotens et nubibus aëra caecis
occuluit tonitruque et fulgure terruit orbem.
quae sibi promissae sensit rata signa rapinae,
innixusque hastae pressos temone cruento
inpavidos conscendit equos Gradivus et ictu
verberis increpuit, pronusque per aëra lapsus
constitit in summo nemorosi colle Palati,
reddentemque suo iam regia iura Quiriti
abstulit Iliaden. corpus mortale per auras
dilapsum tenues, ut lata plumbea funda
missa solet medio glans intabescere caelo.
pulchra subit facies et pulvinaribus altis
dignior, est qualis trabeati forma Quirini.

Hersilia, that was his wife on earth, weeping him as dead, is by Juno again joined unto him in Heaven.

Flebat ut amissum coniunx, cum regia Iuno
Irin ad Hersiliam descendere limite curvo
imperat, et vacuae sua sic mandata referre:
'o et de Latia, o et de gente Sabina
praecipuum, matrona, decus, dignissima tanti
ante fuisse viri, coniunx nunc esse Quirini,

817 urbem *R.* 820 impavidus *R.* 823 tum reg. *R.* 825 ceu lata *R.* 828 et qualis...Quirini est *R.* 831 viduae *M.* 832 Latio *M.*

siste tuos fletus, et si tibi cura videndi
coniugis est, duce me lucum pete, colle Quirini
qui viret et templum Romani regis obumbrat.'
paret, et in terram pictos delapsa per arcus,
Hersiliam iussis conpellat vocibus Iris.
illa verecundo vix tollens lumina vultu
'o dea, namque mihi nec, quae sis, dicere promptum est,
et liquet esse deam, duc, o duc' inquit 'et offer
coniugis ora mihi. quae si modo posse videre
fata semel dederint, caelum accepisse videbor.'
nec mora, Romuleos cum virgine Thaumantea
ingreditur colles. ibi sidus ab aethere lapsum
decidit in terras, a cuius lumine flagrans
Hersilie crines cum sidere cessit in auras.
hanc manibus notis Romanae conditor urbis
excipit, et priscum pariter cum corpore nomen
mutat Horamque vocat, quae nunc dea iuncta Quirino est.

838-9 *uncis inclusit M.* 844 fatebor *M.*
846-9 ibi...notis *uncis inclusit M.* 848 Hersilia aetherias *R.*

NOTES.

BOOK XIII.

1–398. After the death of Achilles, his mother Thetis offered his arms as a prize for the best man in the Greek army. The resulting contest is thus introduced in XII. 615–23:

Ipse etiam, ut, cuius fuerit, dignoscere possis,
bella movet clipeus, deque armis arma feruntur.
non ea Tydides, non audet Oïleos Aiax,
non minor Atrides, non bello maior et aevo
poscere, non alii: solis Telamone creato
Laërteque fuit tantae fiducia laudis.
a se Tantalides onus invidiamque removit
Argolicosque duces mediis considere castris
iussit et arbitrium litis traiecit in omnes.

The story is first found in the *Odyssey* XI. 543–63, where Ulysses tells how he met the shade of Ajax: "'The soul of Aias son of Telamon alone stood apart, being still angry for the victory wherein I prevailed against him, in the suit by the ships concerning the arms of Achilles, that his lady mother had set for a prize; and the sons of the Trojans made award and Pallas Athene. Would that I had never prevailed and won such a prize! So goodly a head hath the earth closed over, for the sake of those arms, even over Aias, who in beauty and in feats of war was of a mould above all the other Danaans, next to the noble son of Peleus. To him then I spake softly, saying: "Aias, son of noble Telamon, so art thou not even in death to forget thy wrath against me, by reason of those arms accursed, which the gods set to be the bane of the Argives? What a tower of strength fell in thy fall, and we Achaeans

cease not to sorrow for thee, even as for the life of Achilles son of Peleus! Nay, there is none other to blame, but Zeus, who hath borne wondrous hate to the army of the Danaan spearsmen, and laid on thee thy doom. Nay, come hither, my lord, that thou mayest hear my word and my speech; master thy wrath and thy proud spirit." So I spake, but he answered me not a word and passed to Erebus after the other spirits of the dead that be departed.'"

An excellent account of the epic and dramatic treatment of the story will be found in Professor Jebb's edition of the *Ajax* of Sophocles. In later times the contest became a favourite subject in the rhetorical schools. Ovid is said to have borrowed some ideas from a declamation on the subject by M. Porcius Latro, his tutor.

1. **consedere**, 'are set,' 'are in session,' an almost technical term, as is also **surgit**. Cf. XI. 157, XII. 622, Cic. *pro Rosc. Amer.* i. § 1, *Credo ego vos, iudices, mirari, quid sit quod, cum tot summi oratores hominesque nobilissimi sedeant, ego potissimum surrexerim.*

corona, the throng of listeners and spectators, our 'ring.' Cf. Hor. *Epp.* I. xviii. 53, *scis quo clamore coronae proelia sustineas campestria*, id. *A. P.* 381, *ne spissae risum tollant impune coronae.*

2. **surgit ad hos**, the Homeric τοῖσι δ' ἀνέστη.

clipei . . . Aiax, so described also in *Amor.* I. vii. 7. The description serves to distinguish him from the other Ajax, son of Oileus. Cf. 347, Soph. *Aj.* 19, Αἴαντι τῷ σακεσφόρῳ.

3. **ut** 'introduces a general statement in correspondence with the particular assertion of the principal clause' (Lewis and Short). English uses a participial clause ('being, &c.') or such expressions as 'with his wonted violence.'

impatiens irae, not 'impatient in his wrath' (Lewis and Short), but 'unable to bear his wrath' without speech or action, and so to be referred in R. to § 525 (*a*) rather than to § 526. Cf. Tac. *H.* II. xl. 3, *aeger mora et spei impatiens*, *i.e.* unable to endure longer the condition of expectancy, Liv. IX. xviii. 1, *secundis rebus quarum nemo intolerantior fuit.*

Sigeia litora. Between the two promontories Sigeum and Rhoeteum, which are three or four miles apart, the rivers Scamander and Simois fell into the sea. Here was supposed to have been placed the naval camp of the Greeks. The

south-western promontory, Sigeum, bore the tomb of Ajax, the north-eastern, Rhoeteum, that of Achilles.

5. **agimus.** The abrupt opening of Ajax' speech, like many other details of it, contrasts with the rhetorical skill displayed in that of Ulysses, which gains greatly in effect by being put second.

6. **ante rates.** The scene suggests recollections which serve the double purpose of recommending himself and depreciating his adversary: *ad commendationem quoque et invidiam valet* [*locus*], Quint. V. x. *ad fin.*, quoting this passage. The words **rates, mecum** and **Ulixes** are strongly emphasised.

7. **Hectoreis flammis.** The words have an emphasis which contrasts the promptitude of Ulysses in giving way before the armed onslaught of Hector with his boldness in advancing his claims in words against Ajax. The incident is narrated in *Iliad* XVI. 716 sqq.

8. **quas . . . quas**, anaphora, R. § 946.

hac a classe, 'from yonder fleet,' δεικτικῶς.

9. **tutius**, 'surer' (*i.e.* more promising, a sense often found in our word 'safer'), since Ulysses has already gained the success of being allowed to appear against him. Cf. Tac. *H.* I. lxii. 2, *Nihil in discordiis civilibus festinatione tutius.*

10. **nec mihi . . . isti.** As Ajax is thinking now only of his own inferiority and the superiority of Ulysses in the department of oratory, the clause **nec facere est isti** serves only to measure and emphasise the contrast, and would in English be subordinated. Cf. Hor. *C.* I. vi. 5, *nos, Agrippa, neque haec dicere, nec gravem Pelidae stomachum cedere nescii . . . . conamur*, ib. III. v. 27, *neque amissos colores lana refert medicata fuco, nec vera virtus, cum semel excidit, curat reponi deterioribus*, where Wickham cites the similar use of οὔτε . . . οὔτε, Aesch. *Cho.* 258–61. The contrast between skill in speech or counsel and personal prowess is a very common one. Cf. IX. 29–30, Virg. *Aen.* X. 338, Liv. X. xix. 8, Hom. *Il.* XVIII. 252, ἀλλ' ὁ μὲν ἂρ μύθοισιν ὁ δ' ἔγχεϊ πολλὸν ἐνίκα.

11. **Marte feroci**, 'in stern fight,' an instance of metonymy. R. § 949.

13. **tamen.** His inferiority in speech, great as it is, matters little.

15. **quorum . . . est.** Hence Ulysses is called by Seneca *nocturnus miles.* Cf. 100 and 243, where Ulysses takes credit to himself for encountering the additional perils of darkness.

16. **demit honorem aemulus.** Cf. a line from Pacuvius given in Ribbeck :—

an quis est qui te esse dignum quicum certetur putet ?

17. **non est . . . superbum,** 'it were no great honour to gain.' The force of the perfect infinitive **tenuisse** (as in *Fasti* VI. 71, *remque mei iuris malim tenuisse precando*) may be rendered almost indifferently by 'to have gained' and 'to gain,' *i.e.* it corresponds most nearly to the aorist infinitive in Greek. Cf. Goodwin, *Moods and Tenses*, § 23, Roby, § 1371, Wickham on Hor. *C.* III. iv. 51, Ellis on Cat. LXIX. 2. On the use of the indicative see R. 643 (*a*).

18. **sit licet.** For the construction of *licet*, which is a principal verb (it should not be considered a mere conjunction until it is found in late Latin with an indicative depending upon it), cf. 328, 862, XIV. 355, R. § 672, Roby § 1606, and contrast the construction of *quamvis* in R. § 676 (*b*).

20. **quo.** In prose *in* would be required, R. §§ 487–9. The usage of poetry is not, however, to be explained as an omission of the preposition, but as an extension of the ablative of attendant circumstance. R. § 504.

21. **virtus,** in the general sense of 'merit.'

in me, emphatic, as opposed to the ancestry he now celebrates.

23. **sub Hercule.** Cf. 202. Telamon accompanied Hercules (XI. 216) on his expedition against Troy, for which see 157 *n.* Ulysses replies to this in 140.

24. **litoraque intravit Colcha,** with the Argonauts under Jason, whose ship *Argo* was built at Pagasae upon the bay of that name in Thessaly.

25. **huic,** sc. Telamon. Aeacus with Minos and Rhadamanthus was judge of the dead, IX. 439.

iura reddit, 'ministers justice,' as the praetor was said by his decisions *ius dicere.* On the other hand *iura dare* in Virg. *G.* IV. 560, *Aen.* I. 293, 507, 731 and other passages is explained by Dr. Henry as 'to legislate,' though the two

functions in heroic times would not be sharply distinguished. See Conington on Virg. *Aen.* VII. 246–7, VIII. 670.

silentibus, 'the dead,' as in V. 356, XIV. 411, XV. 772.

illic, not 'in the other world,' ἐκεῖ, but simply anticipatory of **ubi**, 'in that world, where.'

26. **Aeoliden Sisyphon.** According to one story Ulysses was the son not of Laertes, but of Sisyphus. Cf. Soph. *Aj.* 190 (with Jebb's note), Virg. *Aen.* VI. 529. The cunning of the father was reproduced in the son.

28. **tertius**, third in descent.

29. **in causam.** The use of *in* with the accusative in such expressions (as *in vicem, in orbem ire*) always involves the idea of motion towards some end, either actual or metaphorical, though this idea need not be kept in translation. Cf. 50, 228, Liv. I. viii. 4, *in spem futurae multitudinis munire*, ib. xvii. 9, *in incertum comitiorum eventum patres auctores fiunt*, id. II. xxxii. 1, *in consulum verba iurare*, VI. xiv. 2, *facta popularia in speciem.*

31. **frater**, more exactly *frater patruelis*, father's brother's son or first cousin (R. § 919), for which it is also used in *Her.* VIII. 28. Telamon and Peleus were both sons of Aeacus. The specialisation required in strictness by *frater* will be seen from Cic. *de Fin.* V. i. § 1, *L. Cicero frater noster cognatione patruelis, amore germanus.* So *soror*, 'cousin,' I. 351.

33. **inserit**, 'intrudes,' by claiming what should be heirlooms in the Aeacid family. For *inserere* in the sense of 'to enrol' cf. Hor. *C.* I. i. 35, III. xxv. 6, and for the additional force of 'intruding' something foreign, Tac. *Ann.* VI. ii. *dum ignobilitatem suam magnis nominibus inserit*, Liv. VI. xxxviii. 7, *nihil patricium magistratum inseram concilio plebis.*

34. **prior . . . veni.** By the advice of Ulysses, who was among their number, Tyndareus made all the suitors of Helen swear jointly and severally to avenge any outrage done on her account to the one who should be successful (cf. 50). When the fulfilment of the oath was required by Agamemnon and Menelaus, Ulysses, whether from affection for his wife (301) or because he had learned what misfortunes and long wanderings would be his lot if he went to Troy (*cui erat responsum si ad Troiam isset, post vicesimum annum solum, sociis perditis,*

egentem domum rediturum, Hygin. f. 95), resolved not t the expedition. He accordingly feigned madness, plou the sea-shore with an ox and an ass yoked together. Pala who accompanied the Atridae, detected the cheat by takin child Telemachus from the cradle and laying him in the of the plough, which the father immediately turned aside *Od.* XXIV. 116–9, Aesch. *Ag.* 841, and six lines from an tragedian quoted in Cic. *de Off.* III. xxvi. 97–8, where U conduct is discussed and condemned. This incident w cause of Ulysses' hostility to Palamedes.

nullo sub indice. For *sub* introducing a condition tendant circumstance see Roby § 2133, and cf. *Ibis* 40 . . . *sub eodem vindice caesi*, Liv. II. xxxvii. 8, *cum ad rem dubiam sub auctore certo detulissent.* So it is used pressing accompanying sound, for which see Munro on IV. 545, and cf. the similar use of ὑπό, as in Soph. *E* χαλκῆς ὑπαὶ σάλπιγγος.

38. **commenta,** passive, as in VI. 565.

40–2. **sumat . . . simus.** R. § 674 (*a*).

43. **utinam . . . esset,** 'would that that frenzy ha either real or undetected.'

44. **Phrygias,** *i.e.* Trojan, the word having a acceptation in which it includes several nations of Asia I Cf. 435.

45. **hortator scelerum,** 'to persuade us to w predicatively. Ulysses is thus described also in Virg. *Ae* 529, and as *scelerum inventor*, ib. II. 164.

Poeantia proles, "When Hercules, through th prudence of his wife Deianira, was seized with that disease from which he had no release to hope for but dea was carried to mount Oeta, and having ascended the f pile he obtained a promise from Philoctetes, the son of that he would set fire to the pile, on condition of receivin divine arrows as a reward for this last office. When the G were on their voyage to Troy, it was foretold to them that would never be able to overthrow Ilium, unless they disco the altar of Chryse, erected on an island of the same nam offered sacrifice thereon. While Philoctetes was showing the altar was, he was wounded in the foot by a serpent guarded it, and from that cause left at Lemnos. In the year of the war Helenus, the Trojan prophet, being captu

Ulysses, predicted that Troy could never be taken but by the arrows of Hercules; upon this, messengers were sent to Lemnos in order to bring back Philoctetes with his arrows to Troy." There are many variations in the story of Philoctetes; I have taken the above version from Wunder's edition of Sophocles.

46. **nostro cum crimine**, 'to our reproach.' *Cum* frequently thus introduces the results which attend action. Cf. Cic. *in Cat.* I. xiii. § 33, *Hisce ominibus, Catilina, cum summa reipublicae salute, cum tua peste ac pernicie cumque eorum exitio, qui se tecum omni scelere parricidioque iunxerunt, proficiscere ad impium bellum ac nefarium.*

49. **si di sunt**, 'if there be gods, as gods there are.' But it is to be observed that the assertion is not involved by the form of the sentence, but only by the nature of its contents. Latin makes no distinction between a condition such as this, and one which is merely assumed for the sake of argument, as in Cic. *Tusc.* I. xi. 24, *nam si cor aut sanguis aut cerebrum est animus, certe, quoniam est corpus, interibit cum reliquo corpore; si anima est, fortasse dissipabitur; si ignis, exstinguetur; si est Aristoxeni harmonia, dissolvetur.* See R. § 641, Madv. § 332 and obs.

vana. English uses an adverbial expression, 'in vain.' R. § 452.

50. **nobis**, dative, Roby § 1143, 6.

iuratus. Cf. 34 *n.*, and for the use of the passive inflexion 104 *n.*, R. § 340; cf. also 688 *n.*

eadem in arma, 'to the same warfare.' Cf. XIV. 479.

51. **quo . . . utuntur**, 'whom the shafts of Hercules own his heir.' As in 402, Philoctetes is made the attendant on the divine arrows. Something of the same feeling, though it is there less serious, may be traced in Virg. *Ecl.* II. 38.

53. **velaturque . . . avibus**, 'wins from the birds alike his raiment and his meat.' The construction of **velatur** with **avibus** is rendered less harsh by the interposition of **alitur.** For the use as middle of the forms ordinarily passive see R. §§ 566-7, and cf., besides the use of *vescor* and *utor*, Virg. *Aen.* I. 215, *inplentur veteris Bacchi*, and XIV. 45 *n.* See also Keightley's Excursus on Virg. *Ecl.* III. 106, and cf. 50 *n.*, 104 *n.* Cicero (*de Fin.* V. xi. § 32) gives Philoctetes as an instance of the persistence even under suffering of the love of life.

petendo, 'in assailing,' 'to shoot,' an abl. of manner, Roby § 1385.

54. **debita Troiani fatis,** 'which the doom of Troy requires.' The fall of Troy depended upon the occurrence of several events. Three are stated in Plaut. *Bacchid.* IV. ix. 29-31.

Ilio tria fuisse audivi fata, quae illi forent exitio:
signum ex arce si perisset: alterum etiam est Troili mors:
tertium cum portae Scaeae limen superum scinderetur.

This last involved the disturbance of the tomb of Laomedon, and was brought about when the gate was widened to bring in the horse. A fourth condition was the presence of an Aeacid. This was satisfied by bringing to the war the young son of Achilles, Pyrrhus (cf. 155 *n.*), who thence got the name Neoptolemus. For other conditions see 45 *n.*, 98 *n.* For **fatis** = 'destruction,' see 180 *n.*

55. **vivit,** 'lives' however miserably, emphatic as opp. to the fate of Palamedes.

56. **mallet esse relictus.** For the tense of **mallet** see R. § 626. In form the sentence is like the English 'would have preferred to have been left behind,' but the verbs do not, as in English (R. § 541), refer to the same moment of time.

Palamedes was accused by Ulysses, who was already hostile to him (34 *n.*) of an intention to betray the Greek army to the Trojans. The charge being established by the discovery of gold previously buried beneath his tent by Ulysses, and by the finding upon a dead Trojan of a forged letter from Priam to Palamedes, offering the latter exactly the sum discovered as a reward of his treachery, he was stoned to death (Hygin. 105). The story is not found in Homer, but Sophocles, Aeschylus and Euripides wrote tragedies upon it. Cf. Virg. *Aen.* II. 81-5, and for Ulysses' reply 308-12.

58. **male,** 'unhappily' for himself. Cf. II. 148 (of Phaethon) *male optatos axes,* Hor. *C.* I. iii. 28, *audax Iapeti genus ignem fraude mala gentibus intulit.* The missing of this sense led to several alterations of the text, and also to the construction of **male** with **nimium.**

59. **rem Danaam,** 'the Grecian cause.'

61. **Achivis,** dative, R. 474 (*b*). It is to be noticed that the Latin does not literally express 'from the Achaeans,' but only the relation of the act to the Achaeans as indirectly

affecting them. See on this a valuable remark in Roby § 1132, and in §§ 1140–1 the contrasted constructions of *auferre* and *extorquere*. Cf. 67 *n.*, 635 *n.*

62. **pugnat... metuendus,** with contemptuous emphasis. Cf. Liv. II. xlv. 15, *lingua promptum hostem.*

63. **qui.** Notice that in such collocations *qui* belongs to the subordinate clause, not to the principal. This structure is most clearly seen when there is a change of subject, as in Hor. *C.* I. ix. 9–12, *permitte divis cetera, qui simul stravere ventos . . . nec cupressi nec veteres agitantur orni.*

64. **desertum Nestora,** 'the betrayal of Nestor' R. § 560, Roby §§ 1406–11, and cf. 98–9. For similar usages of other participles than the perfect passive, cf. Liv. *Praef.* 6, *ante conditam condendamve urbem,* id. I. xxv. 3, *publicum imperium servitiumque obversatur animo, futuraque ea deinde patriae fortuna quam ipsi fecissent.* It is to be noticed that this idiom is not confined to participles, as may be seen from Hor. *C.* I. xxxvii. 12–13, *sed minuit furorem vix una sospes navis ab ignibus.* For its use in respect of what is future or contingent, see the instance cited by Roby from Liv. II. xx. 2, and cf. id. IX. iii. 13, *vivet semper in pectoribus illorum quicquid istuc praesens necessitas inusserit, nec eos ante multiplices poenas expetitas a vobis quiescere sinet.* Cf. 514, *n.*

67. **non... fingi,** 'that this charge of mine is no false one,' or 'that I have not invented this charge.' The so-called dative of the agent is only a particular phase of the general usage of the dative expressing the indirect object. See 61 *n.*

68. **nomine...amico.** Cf. *Il.* VIII. 93–6.

> Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
> πῇ φεύγεις, μετὰ νῶτα βαλών, κακὸς ὥς, ἐν ὁμίλῳ;
> μήτις σοι φεύγοντι μεταφρένῳ ἐν δόρυ πήξῃ
> ἀλλὰ μέν' ὄφρα γέροντος ἀπώσομεν ἄγριον ἄνδρα.

70–1. The incident is related in *Il.* XI. 396–488. Ulysses, being left alone, was wounded by Socus, whom in return he killed. He was then hard pressed by the Trojans, but his shout for help was heard by Menelaus, who with Ajax brought him safely to his chariot. Ajax here is made to misrepresent the circumstances.

72. **linquendus erat,** 'deserved to be forsaken.' But the two expressions are not co-extensive. While the English, by a

slight difference in intonation, might mean "he was forsaken and deserved to be so," the Latin, in accordance with the idiom noticed on 17, might be rendered "he would have deserved to be forsaken (if occasion had arisen)." Cf. *Fasti* V. 408, *sic flendus Peleus, si moreretur, erat.*

74. **morte futura**, 'with death in sight,' 'in face of death.' So of anything 'resolved upon,' as VIII. 405, *saepe metu sceleris pallebant ora futuri*, Tac. *H.* I. xxv. 1, *e libertis Onomastum futuro sceleri praefecit.*

75. **molem clipei**, 'my massy shield,' σάκος ἠΰτε πύργον. The genitive is one of definition R. § 533 (*a*). Cf. (in 108 *n.*) Virg. *Aen.* X. 496, id. *G.* I. 162, *grave robur aratri*, Lucr. I. 882, *minaci robore saxi.*

76. **laudis** depends upon **hoc**, but in Riese's reading upon **minimum**. For the genitive in either reading see R. § 522.

inertem. Notice the effective position of the word, closing the sentence after the parenthesis which prepares the way for it.

79. **mecum**, sc. with my help against the Trojans.

sub illo, sc. *sub clipeo*, under the protection of the shield of Ajax. Korn doubts the genuineness of the lines 77–9, partly because they separate 76 and 80, which are in sense closely connected, partly because the proposal is so extravagant. But the extravagance is perhaps in character.

80. **standi**, strongly contrasted with **fugit.**

81. **dederant** describes a state of things that had ceased at the time of **fugit** ('had previously given'). That is, it describes in past time an antecedent and not a contemporary state. Cf. Livy, II. xxii. 7, *pergunt domos eorum, apud quem quisque servierant.* The difference is exhibited in passives and deponents by the use of *fueram* instead of *eram*. See Roby § 1453, R. § 590, Madv. § 344 obs. 1 with § 342 obs. (from which it will be seen that the distinction is not always observed), and cf. Liv. V. xlvi. 4, *convenientibus ex agris, qui aut proelio adverso aut clade captae urbis palati fuerant*, id. I. ii. 1, *Turnus rex Rutulorum, cui pacta Lavinia ante adventum Aeneae fuerat*, ib. vii. 8, *Carmentae matris, quam fatiloquam ante Sibyllae in Italiam adventum miratae eae gentes fuerant*, ib. xxvi. 2, *cui soror virgo, quae desponsa uni ex Curiatiis fuerat, obvia ante portam Capenam fuit.*

nullō tardatus vulnere. This is not intended to suggest that Ulysses was unwounded.

82. **deos.** See *Il.* XV. 306–11, whence it will appear that the reference is to Apollo only, unless Jupiter is intended to be included as having given to Apollo his mission, ib. 220–35.

83. **quaque . . . timoris.** See *Il.* XV. 262–80.

84. **trahit.** Cf. VIII. 498, *regnique trahat patriaeque ruinam.*

85. **successu,** 'career.' The word keeps more of its literal force than can be rendered by the English 'success.' Cf. Virg. *Aen.* V. 210–2, ib. XII. 616, *iam minus atque minus successu laetus equorum,* ib. 913–4, *sic Turno, quacumque viam virtute petivit, successum dea dira negat.*

85–90. These two incidents, distinct from each other and from the battle by the ships, are apparently introduced to cover the retreat to the ships. The first comes from *Iliad* XIV. 409–20, the second from VII. 37–312. Hector challenged the best of the Achaeans to single combat, and after some hesitation nine of the Greek chiefs came forward, among them Ajax and Ulysses. An indecisive combat, in which Ajax had the better (cf. 279 *n.*) was terminated by the interposition of the heralds Talthybius and Idaeus and by the oncoming of night. The combatants exchanged presents at parting.

87. **cum quo concurreret,** 'an antagonist.' For the subjunctive see R. § 680.

88. **sortemque meam vovistis,** 'you prayed for my lot,' *i.e.* for its appearance from the helmet of Agamemnon, into which the nine lots were cast, *sors* being the actual token, as may be seen from Plaut. *Cas.* II. vi. 32, *num ista aut populna sors aut abiegna est tua?* For **vovistis** with acc. of the thing wished for cf. IX. 674, *quae voveam duo sunt,* XI. 128, *quae modo voverat, odit.* The prayer of the Greeks was that the lot might fall to Ajax or Diomede or Agamemnon, *Il.* VII. 177–80.

90. **non sum superatus.** Cf. 278–9 for Ulysses' comment.

91. **ferrumque ignesque Iovemque.** Cf. Liv. VIII. vii. 5. For the union of abstract and concrete (for the god does not here, as in 82, enter the battle in person) cf. Virg. *Aen.*

III. 176, *tendoque supinas ad caelum cum voce manus*, Hor. *C.* I. xv. 11-2, *iam galeam Pallas et aegida currusque et rabiem parat*, where see Orelli, Tac. *H.* I. lxiii. 2, *ut venienti mox agmini universae civitates cum magistratibus et precibus occurrerent.*

95-6. **quaeritur . . . honos**, 'they seek a greater honour than I.' For the dative cf. 67 *n*. The arms are personified, and long to be owned by Ajax. So the standards recovered from the Parthians were glad to be among Roman troops again: *Fasti* V. 590, *agnorunt signa recepta suos*. For a grander expression of the same thought see Tennyson's *Revenge*, XIV.

98. **his**, neuter, 'with these deeds.' The use of the dative with compound verbs is not to be distinguished from its general use as expressing the indirect object of action, R. 474 (*b*). Cf. 67 *n*.

Rhesum . . . captum. Cf. 64 *n*. In *Iliad* X. 218-579 is related the visit of Ulysses and Diomede to the Trojan camp by night, in the course of which they caught Dolon, who had been sent by Hector (cf. 253 *n*.) on a similar errand among the Greeks. From him, before killing him, they learned the disposition of the Trojan forces, and were so enabled to kill in his sleep king Rhesus, who had just joined the Trojans, and to capture his white horses. Cf. Virg. *Aen.* I. 469-73, where is introduced the later story that the capture of Troy was impossible if these horses once tasted the herbage of Troy or drank of its waters. Cf. 54 *n*.

inbellem, because he asked for quarter and offered a ransom, *Il.* X. 378-81.

99. **Helenum.** According to the Ἰλιὰς μικρά Calchas announced to the Greek chiefs, that Helenus son of Priam knew the prophecies concerning the fate of Troy (cf. 45 *n*), and he was accordingly taken prisoner by Ulysses by stratagem. Another story makes him join the Greeks voluntarily in horror at the sacrilege committed in killing Achilles at the temple of the Thymbraean Apollo, whither he had gone to negotiate with Priam for the hand of Polyxena. Subsequently he predicted to the Greek princes the sufferings which awaited them in their return home by sea, and himself joining Pyrrhus, who returned by land, settled in Epirus. There Aeneas finds him (Virg. *Aen.* III. 294-336) reigning over part of the country and married to Andromache. At Aeneas' request, Helenus foretells the future course of his voyage and warns him of the dangers to be avoided (720-4, XV. 450, Virg. *Aen.* III. 374-462)

rapta cum Pallade, 'and the rape of Pallas,' that is of the Palladium or image of Pallas upon which the capture of Troy depended. Cf. 339-49, Virg. *Aen.* II. 163–70. The difficulty that it was afterwards in possession of the Romans was got over in various ways, as by the story that Diomede voluntarily restored it to Aeneas. It was believed to be among the sacred objects preserved in the temple of Vesta, Cic. *Phil.* XI. x., § 24, *illud signum, quod de caelo delapsum Vestae custodiis tenetur: quo salvo salvi sumus futuri.* Cf. *Fasti* VI. 421–36, where is related the story of its rescue from the flames in B.C. 241 by L. Caecilius Metellus, who lost his sight on the occasion. Notice that the goddess is not distinguished from her statue: cf. Liv. V. xxii. 4, *quibus deportanda Romam regina Juno adsignata erat,* and see Grote, *H. G.* i. p. 378 (ed. 1862), Part I. ch. xvi. *ad fin.* The words are in the construction noticed on 64, and not to be taken with **captum** only.

100. **luce,** 'by day.' Cf. 15 *n.* It is strangely explained by Lewis and Short of Diomede. The contrast between open warfare and a policy of stratagems and night attacks is often dwelt on. See Hor. *C.* IV. vi. 9-20, and especially Virg. *Aen.* IX. 150-5, where Turnus, after express reference to Ulysses, boasts of himself, *luce palam certum est igni circumdare muros.*

101. **si semel datis,** 'if you would give at all,' *i.e.* even supposing that you offer, or are ready to give. The force of **si semel** is like that of *si iam,* for which cf. 303, and see Munro on Lucr. I. 968. For the inclination or purpose expressed by the tense of incomplete action see R. § 591 (3), Goodwin *Moods and Tenses* § 10 N. 2, § 11 N. 2.

103. **quo tamen haec Ithaco,** 'yet what profit for the Ithacan in these?' For **quo** see R. §§ 213, 236, and for the construction § 472, Roby § 1128, Madv. § 239 with § 236. It may be doubted whether the expression is really elliptical.

semper, to be taken with both **clam** and **inermis.**

104. **incautum,** 'unaware,' predicative, expressing the result of **furtis.** For the middle force cf. Virg. *Aen.* III. 452, *inconsulti abeunt,* and see R. § 340.

105. **claro radiantis ab auro.** The preposition indicates the gold rather metaphorically, as the source of the effect produced, than literally, as the point from which the rays diverged. All usages of *ab* should be explained from its fundamental

signification of departure from some fixed point. The instances in which it is found with intransitive verbs, with adjectives (*Trist.* IV. iii. 36, *tempus et a nostris exige triste malis*, Liv. I. i. 4, *Aenean ab simili clade domo profugum*) or with substantives (Cic. *Off.* II. vi. 19, *ab inanimis procellas tempestates naufragia, . . . a bestiis ictus morsus impetus*, where see Holden) are not to be regarded as variations or extensions of its use with the passive verb. In the same way the use of it with the ablative of things, which is especially frequent in Ovid (see Mr. Hallam's *Fasti*, Appendix *a*, Roby § 1213) need not be explained as resulting from a personification (as in Roby § 1221) or from a redundancy of expression. See Palmer on *Her.* X. 138, and cf. 720 *n*.

107. **Dulichius.** Cf. XIV. 226. Dulichium was generally thought to have been an island, though the point is not settled by Homer, but its identity was disputed. By post-Homeric tradition it was regarded as subject to Ulysses.

108. **pondera tanta,** of the helmet alone. Cf. Virg. *Aen.* X. 496, *immania pondera baltei*. For the poetical use of the plural cf. *ora* in 227, XIV. 502, *funera*, ib. 746, *nomina*, ib. 396, 612, 616, 756, *simulacra*, ib. 112.

non, to be taken with **onerosa** and **gravis**.

109. **Pelias,** Πηλιάς, 'Pelian,' *i.e.* of wood from Mt. Pelion, and so Thessalian, like its owner. Cf. Hom. *Il.* XVI. 143, Πηλιάδα μελίην τὴν πατρὶ φίλῳ πόρε Χείρων Πηλίου ἐκ κορυφῆς. So in *Her.* III. 126, *Rem. Am.* 48, *Ex Ponto* II. ii. 26, and *Pelias pinus* of the ship Argo, Stat. *Theb.* V. 335. In like manner *Thessala tela* are the arrows of Achilles in Prop. III. xiii. 30, and *Thessalicus axis* his chariot in *Trist.* V. iii. 30. Cf. Hor. *C.* II. iv. 10.

potest. The mood and tense are to be referred to the idiom noticed on 17.

110. **vasti . . . mundi.** See 291–4 *n*, and cf. 683–99. Notice that **mundus** is the universe: *nam quem κόσμος Graeci nomine ornamenti appellaverunt, eum nos a perfecta absolutaque elegantia mundum*, Plin. II. iv. 3 § 8. Cf. XV. 239:

> *quatuor aeternus genitalia corpora mundus*
> *continet. Ex illis duo sunt onerosa, suoque*
> *pondere in inferius, tellus atque unda, feruntur:*
> *et totidem gravitate carent, nulloque premente*
> *alta petunt, aer atque aere purior ignis.*

In Virg. *Ecl.* VI. 34, *ipse tener mundi . . . orbis* is used of this last-named element, aether.

111. **furta,** frequently thus used of stratagems, just as we talk of 'stealing a march' upon any one. Cf. Virg. *Aen.* X. 735, *haud furto melior sed fortibus armis.* So of concealment in general, ib. VI. 568, *furto laetatus inani.* For similar usages of κλέπτειν see Soph. *Aj.* 189, 1137, *El.* 37. Cf. Ellis on Cat. XII. 1.

112. **improbe** means no more than 'unreasonable,' 'unconscionable,' and is frequently applied to one who hoards, wastes or, as here, asks for what he can himself make no use of, or who desires what he cannot fairly expect to have. Cf. Hor. *Sat.* II. ii. 104, Virg. *G.* I. 119, Lucr. III. 1026, where see respectively Conington and Munro. Orelli quotes from Silius I. 58, *improba virtus* as an imitation of Virgil's *labor inprobus.*

113. **quod,** object of **donaverit,** not subject of **erit.** Cf. 63 *n.*, 131.

114. **cur spolieris erit,** it will be a cause for spoiling you.' For the pronominal use of the adverb see Roby, §§ 1153, 1171, 1263, and cf. Liv VII. xl. 5, *satis fuit eritque unde belli decus pariatur; hinc pax petenda est.*

116. **gestamina tanta** seems to be used of the shield only (cf. 108 *n.*), though it is quoted as meaning 'the whole armour of Achilles, sword, spear, helmet, corslet, greaves and shield' by Dr. Henry on Virg. *Aen.* VII. 246, where the reference of *gestamen* is likewise disputed. Cf. 778, *n.*

118. **nostro.** Sc. *meo,* R. § 904.

119. **novus successor,** 'a new one to take its place.'

120. **spectemur agendo,** 'let us be proved by deeds.' Cf. Virg. *Aen.* VIII. 151, *rebus spectata iuventus.*

121. **viri fortis** suggests that this is the fitting method of adjudging the arms of a warrior.

medios . . . hostes. This idea specially is said by Seneca to have been borrowed by Ovid from a declamation of his master Latro.

123. **Telamone satus.** Cf. 22, Roby § 1264.

secutum erat, 'had seconded' (waited upon) his closing words. Cf. Virg. *Aen.* X. 636, *hoc tantum Ascanius; Teucri clamore sequuntur,* ib. XII. 912 *non lingua valet, non corpore*

notae sufficiunt vires, nec vox aut verba sequuntur, Liv. V. xix. 8, *omnia ibi summa ratione consilioque acta fortuna etiam, ut fit, secuta est.* This sense is most easily traced in *secundus,* for which cf. 418 and 728 with Cic. *ad. Q. Fr.* II. i. 3, *multis et secundis admurmurationibus cuncti senatus.* See Henry on *Aeneidea,* vol. i. pp. 433–6, vol. ii. p. 622 (on *Aen.* I. 156, IV. 109).

125. **oculos . . . moratos,** a touch taken from *Iliad* III. 217, *στάσκεν, ὑπαὶ δὲ ἴδεσκε κατὰ χθονὸς ὄμματα πήξας.*

128. **valuissent . . . foret . . . poteremur.** The tense of the former has reference to the moment at which the prayers might have succeeded, that of the two latter to the continuous state which would have resulted.

131. **non aequa fata.** Cf. X. 634, *nec mihi coniugium fata inportuna negarunt.*

133. **melius succedat,** 'can (could) better follow.'

135. **quod . . . videtur.** It might have helped him on the principle of contrast noticed on 10, but Ulysses, in asking that it may not tell for him, skilfully contrives that it shall tell against him.

136. **mihi noceat,** strongly contrasted with **vobis profuit.**

137. **meaque . . . siqua est,** 'this poor eloquence of mine.' A depreciatory force is often found in *siquis.* Cf. Cic. *Brut.* lxxxvii. § 298, *etsi tu melius existimare videris de ea, si quam nunc habemus, facultate,* Liv. XXI. xxxvii. 4, *nuda enim fere cacumina sunt, et, si quid* ('what little') *est pabuli, obruunt nives.* So very frequently in Greek *εἴ τις,* as in Xen. *Anab.* II. ii. 11, *οὐδὲ δεῦρο ἰόντες ἐκ τῆς χώρας οὐδὲν εἴχομεν λαμβάνειν· ἔνθα δ' εἴ τι ἦν, ἡμεῖς διαπορευόμενοι κατεδαπανήσαμεν,* ib. V. iii. 2, *οἱ δὲ ἄλλοι ἀπώλοντο ὑπό τε τῶν πολεμίων καὶ τῆς χιόνος καὶ εἴ τις* ('some few') *νόσῳ,* Isocr. *Paneg.* 93, p. 59 E, *τῶν δ' ἄλλων πόλεων ὑπὸ τοῖς βαρβάροις γεγενημένων καὶ συστρατευομένων ἐκείνοις, πλὴν εἴ τις διὰ μικρότητα παρημελήθη.* See also Reid on Cic. *pro Arch.* i. § 1.

138. **nunc** from its contrast with **saepe** gets the force of 'only now,' 'never till now.'

pro domino, 'for its possessor.'

139. **bona . . . recuset,** 'nor let us forswear each his proper claims.' *Quisque* in connection with *suus* is more commonly in

apposition to the undistributed subject, but even then not infrequently determines the form of the predicate. See R. § 582, Madv. § 217, obs. 1, Roby § 1440.

140. **quae . . . ipsi**, 'deeds wrought by others.' **Genus** and **proavos** are under the government of **voco**, not of **fecimus**.

141. **sed enim quia**, 'but since.' The construction of *sed enim* (*at enim*) is not usefully illustrated from ἀλλὰ γάρ, unless it be perceived that in neither is there an ellipsis, 'such as is involved in the supposition that, whereas the γὰρ refers to the clause immediately subjoined to it, the ἀλλὰ belongs either to a clause understood or to a clause following at a greater distance. The sense forbids such a supposition: for the ἀλλὰ sits much closer to the clause immediately subjoined than the γὰρ does' (Riddell's *Digest of Platonic Idioms*, § 147). This supposition frequently involves a straining of the sense. In Plat. *Apol.* 19 C. ἀλλὰ γὰρ ἐμοὶ τούτων οὐδὲν μέτεστι clearly belongs not to μή πως ἐγὼ ὑπὸ Μελήτου τοσαύτην δίκας φύγοιμι, as Jelf takes it (§ 786 obs. 7) but to οὐχ ὡς ἀτιμάζων λέγω τὴν τοιαύτην ἐπιστήμην. Cf. ib. 19 D, 20 C, 25 C. So in Virg. *Aen.* I. 19, it is much simpler to regard *progeniem...arces* as a principal sentence, introducing directly what conflicted with the intention of the goddess just expressed, than to suppose, as Mr. Papillon does in his note, an ellipsis such as *sed* non sinere sciebat, *audierat enim.* Cf. ib. II. 163–70, V. 395. The construction of **sed enim quia** may be exactly paralleled from Liv. XLV. xix. 14, *sed enim vero cum detestabilis altera res et proxima parricidio sit, quid ad deliberationem dubii superesse?* *Enim*, like γάρ, has originally a corroborative force (whence, like our 'surely,' it is very frequently used in objections, even when expressed interrogatively, as in Cic. *ad Att.* VII. vii. 6, *annorum enim decem imperium et ita latum placet?*), for which see Lewis and Short, and cf. Virg. *G.* III. 70, *Aen.* II. 100, VIII. 84, X. 874. In Liv. XXII. xxv. 3, and Caes. *B.G.* V. vii. 8 (cited by L. and S.) Madvig alters to the commoner *enimvero*, but not in Liv. VII. xxxii. 13, XXXIV. vii. 14. In passages where *enim* occurs with a perfect participle, passive or middle, the latter has been wrongly taken as finite verb in a parenthetical clause. See Virg. *G.* II. 509, *Aen.* VI. 28, 317. For the relation of **quia** to the principal clause cf. 159 *n.*

rettulit . . . pronepos, has recounted that Jove is his great grandsire.' The assimilation or attraction of **pronepos** to the case of **Aiax** is according to Greek idiom. See Roby

notae sufficiunt vires, nec vox aut verba sequuntur, Liv. V. xix. 8, *omnia ibi summa ratione consilioque acta fortuna etiam, ut fit, secuta est.* This sense is most easily traced in *secundus*, for which cf. 418 and 728 with Cic. *ad. Q. Fr.* II. i. 3, *multis et secundis admurmurationibus cuncti senatus.* See Henry on *Aeneidea*, vol. i. pp. 433-6, vol. ii. p. 622 (on *Aen.* I. 156, IV. 109).

125. **oculos . . . moratos**, a touch taken from *Iliad* III. 217, στάσκεν, ὑπαὶ δὲ ἴδεσκε κατὰ χθονὸς ὄμματα πήξας.

128. **valuissent . . . foret . . . poteremur.** The tense of the former has reference to the moment at which the prayers might have succeeded, that of the two latter to the continuous state which would have resulted.

131. **non aequa fata.** Cf. X. 634, *nec mihi coniugium fata inportuna negarunt.*

133. **melius succedat**, 'can (could) better follow.'

135. **quod . . . videtur.** It might have helped him on the principle of contrast noticed on 10, but Ulysses, in asking that it may not tell for him, skilfully contrives that it shall tell against him.

136. **mihi noceat**, strongly contrasted with **vobis profuit.**

137. **meaque . . . siqua est**, 'this poor eloquence of mine.' A depreciatory force is often found in *siquis.* Cf. Cic. *Brut.* lxxxvii. § 298, *etsi tu melius existimare videris de ea, si quam nunc habemus, facultate*, Liv. XXI. xxxvii. 4, *nuda enim fere cacumina sunt, et, si quid* ('what little') *est pabuli, obruunt nives.* So very frequently in Greek εἴ τις, as in Xen. *Anab.* II. ii. 11, οὐδὲ δεῦρο ἰόντες ἐκ τῆς χώρας οὐδὲν εἴχομεν λαμβάνειν· ἔνθα δ' εἴ τι ἦν, ἡμεῖς διαπορευόμενοι κατεδαπανήσαμεν, ib. V. iii. 2, οἱ δὲ ἄλλοι ἀπώλοντο ὑπό τε τῶν πολεμίων καὶ τῆς χιόνος καὶ εἴ τις ('some few') νόσῳ, Isocr. *Paneg.* 93, p. 59 E, τῶν δ' ἄλλων πόλεων ὑπὸ τοῖς βαρβάροις γεγενημένων καὶ συστρατευομένων ἐκείνοις, πλὴν εἴ τις διὰ μικρότητα παρημελήθη. See also Reid on Cic. *pro Arch.* i. § 1.

138. **nunc** from its contrast with **saepe** gets the force of 'only now,' 'never till now.'

pro domino, 'for its possessor.'

139. **bona . . . recuset**, 'nor let us forswear each his proper claims.' *Quisque* in connection with *suus* is more commonly in

apposition to the undistributed subject, but even then not infrequently determines the form of the predicate. See R. § 582, Madv. § 217, obs. 1, Roby § 1440.

140. **quae . . . ipsi**, 'deeds wrought by others.' **Genus** and **proavos** are under the government of **voco**, not of **fecimus**.

141. **sed enim quia**, 'but since.' The construction of *sed enim* (*at enim*) is not usefully illustrated from ἀλλὰ γάρ, unless it be perceived that in neither is there an ellipsis, 'such as is involved in the supposition that, whereas the γάρ refers to the clause immediately subjoined to it, the ἀλλά belongs either to a clause understood or to a clause following at a greater distance. The sense forbids such a supposition: for the ἀλλά sits much closer to the clause immediately subjoined than the γάρ does' (Riddell's *Digest of Platonic Idioms*, § 147). This supposition frequently involves a straining of the sense. In Plat. *Apol.* 19 C. ἀλλὰ γὰρ ἐμοὶ τούτων οὐδὲν μέτεστι clearly belongs not to μή πως ἐγὼ ὑπὸ Μελήτου τοσαύτην δίκας φύγοιμι, as Jelf takes it (§ 786 obs. 7) but to οὐχ ὡς ἀτιμάζων λέγω τὴν τοιαύτην ἐπιστήμην. Cf. ib. 19 D, 20 C, 25 C. So in Virg. *Aen.* I. 19, it is much simpler to regard *progeniem...arces* as a principal sentence, introducing directly what conflicted with the intention of the goddess just expressed, than to suppose, as Mr. Papillon does in his note, an ellipsis such as *sed* non sinere sciebat, *audierat enim*. Cf. ib. II. 163-70, V. 395. The construction of **sed enim quia** may be exactly paralleled from Liv. XLV. xix. 14, *sed enim vero cum detestabilis altera res et proxima parricidio sit, quid ad deliberationem dubii superesse?* *Enim*, like γάρ, has originally a corroborative force (whence, like our 'surely,' it is very frequently used in objections, even when expressed interrogatively, as in Cic. *ad Att.* VII. vii. 6, *annorum enim decem imperium et ita latum placet?*), for which see Lewis and Short, and cf. Virg. *G.* III. 70, *Aen.* II. 100, VIII. 84, X. 874. In Liv. XXII. xxv. 3, and Caes. *B.G.* V. vii. 8 (cited by L. and S.) Madvig alters to the commoner *enimvero*, but not in Liv. VII. xxxii. 13, XXXIV. vii. 14. In passages where *enim* occurs with a perfect participle, passive or middle, the latter has been wrongly taken as finite verb in a parenthetical clause. See Virg. *G.* II. 509, *Aen.* VI. 28, 317. For the relation of **quia** to the principal clause cf. 159 *n.*

rettulit . . . pronepos, has recounted that Jove is his great grandsire.' The assimilation or attraction of **pronepos** to the case of **Aiax** is according to Greek idiom. See Roby

§ 1350, Madv. § 401, obs. 3, G. § 136 Note 3, and cf. Catull. IV. 1, *Phaselus ille...ait fuisse navium celerrimus.* Similar instances are *Trist.* II. 10, *acceptum refero versibus esse nocens,* Hor. *C.* I. xxxvii. 30, *invidens privata deduci superbo...triumpho.* The second passage cited by Madvig (Virg. *Aen.* II. 377, *sensit medios delapsus in hostes* may be referred to the Greek construction of participles with verbs of knowing (G., *Moods and Tenses,* § 113), which can be explained otherwise than as an instance of attraction. See Conington's note, and cf. Stat. *Theb.* VII. 791, *non aliter caeco nocturni turbine Cori scit peritura ratis.* It is imitated by Milton, *Par. Lost* IX. 792 'and knew not eating death.'

143. **totidem gradus.** Cf. 28.

144. **Arcesius,** Ἀρκείσιος, a son of Zeus and Euryodia, husband of Chalcomedusa and father of Laertes.

145. **quisquam,** 'one,' with emphasis.

damnatus et exul. The allusion is to Peleus and Telamon, who contrived the death of their half-brother Phocus, and were in consequence expelled by Aeacus from Aegina. Cf. Hor. *A. P.* 96.

146. **Cyllenius,** Mercury, so called from his birth on Mount Cyllene in Arcadia. Cf. Virg. *Aen.* VIII. 138, *quem candida Maia Cyllenae gelido conceptum vertice fudit.* Autolycus, the father of Anticleia, Ulysses' mother, was a son of Mercury and Chione. Cf. XI. 312–5.

148. **materno . . . ortu.** Both words are emphatic. By this contrast between the nobility of the mother and the blameless life of the father, the fact that Ajax was on the father's side of equally noble lineage is skilfully obscured.

152. **non.** Cf. 447 *n.* Where *non* is thus used in place of the more ordinary *ne,* it will be found that it brings out some force of contrast in particular words. Here the emphasis is on **Aiacis,** the thought being the same as in 140–1. Cf. *Ars. Amat.* III. 129 (in praise of simplicity), *vos quoque non caris aures onerate lapillis,* ib. 133, *munditiis capimur. non sint sine lege capilli, Ex Ponto* I. ii. 105–108.

non petito ut bene sit, sed uti male tutius, utque
exilium saevo distet ab hoste meum :
quamque dedere mihi praesentia numina vitam,
non adimat stricto squalidus ense Getes.

Cf. also Hor. *Sat.* II. v. 90, *difficilem et morosum offendit garrulus ultro.* *non etiam sileas*, Virg. *Aen.* XII. 78–9, *non Teucros agat in Rutulos; Teucrum arma quiescant, et Rutuli: nostro dirimamus sanguine bellum.* So in Greek *οὐ* is used in the protasis of a conditional sentence where a single word is to be negatived. See G., *Moods and Tenses*, § 47 Note, and cf. Soph. *Aj.* 1131, εἰ τοὺς θανόντας οὐκ ἐᾷς (sc. κωλύεις) θάπτειν with ib. 1184, κἂν μηδεὶς ἐᾷ.

nec sanguinis . . . quaeratur, 'let your inquisition be not of lineage, but of renown.' For *quaerere* in the sense of 'to inquire into,' cf. IV. 766, *cultusque genusque locorum quaerit Lyncides moresque animumque virorum*, Virg. *Aen.* VI. 868, *ingentem luctum ne quaere tuorum.*

155. **Pyrrhus** or Neoptolemus (cf. 99, 455), son of Achilles by Deidameia, was brought up at Scyros in the house of Lycomedes, his maternal grandfather, whence he was fetched to Troy by Odysseus, who, according to the story followed by Sophocles, employed him in persuading Philoctetes also to rejoin the Greeks. In Odyssey XI. 505-37 Ulysses gives to the shade of Achilles an account of his prowess especially as one of the heroes who entered the wooden horse (cf. Virg. *Aen.* II. 263).

156. **quis locus.** For this adjectival use of *quis* see R. § 207, Madv. § 88, obs. 1, and cf. X. 651, *docuique quis usus in illis*, Virg. *Georg.* II. 178, *quis color*, Hor. *C.* I. xxix, *puer quis ex aula*, ib. II. i. 29, *quis non Latino sanguine pinguior campus?* The distinction seems to be that *quis* simply asks for identification, *qui* for description and characterisation also. See Reid on Cic. *Lael.* vi. § 22, and cf. Cic. *de Or.* II. viii. § 34.

Phthiam, sc. to Peleus.

157. **nec . . . . Achilli,** 'Teucer is Achilles' cousin as well as he.' Cf. 31 *n.* Teucer was half-brother of Ajax, son of Telamon by Hesione, or Theaneira, whom he received as his prize for the help he gave to Hercules in his expedition against her father Laomedon, when he was the first to enter the walls of Troy. The expedition was undertaken to punish Laomedon for his faithlessness in refusing to Hercules the horses once given by Jove to Tros, the reward promised to Hercules when he delivered Hesione from the sea-monster sent by Neptune to ravage the land of Troy, Cf. 23 *n.*, XI. 211-6.

159. **ergo . . . habetur,** 'since this match is of deeds merely.' Notice that *quoniam* introduces not the reason for the statement

made in the principal clause, but the reason for making the statement. Cf. Liv. XXI. xviii. 8, *quoniam discerni placet, quid publico consilio, quid sua sponte imperatores faciant, nobis vobiscum foedus est a C. Lutatio consule ictum*, id. XXXIV. lviii. 8, *quando quidem honesta pensamus,...utrum tandem videtur honestius* &c. and R. § 743 with § 690. In English, except sometimes in conversation, we are careful to mark the distinction by some such phrase as 'I may say that.' So ἐπεί is frequently used in Homer, as *Od.* III. 211-3,

> *ὦ φίλ', ἐπεὶ δὴ ταῦτα μ' ἀνέμνησας καὶ ἔειπες·*
> *φασὶ μνηστῆρας τῆς μητέρος εἵνεκα πολλοὺς*
> *ἐν μεγάροις, ἀέκητι σέθεν, κακὰ μηχανάασθαι.*

161. **sit.** The subjunctive is consecutive, R. § 204.

162-70. The tradition is post-Homeric. Thetis, knowing that the Trojan war would be fatal to her son, sent him to the court of Lycomedes (cf. 155 *n.*), where he was disguised as a maiden and lived among the king's daughters. The Greeks sent messengers to fetch him, who were told by Lycomedes that he was not there, but were allowed to search the palace. Ulysses, having first placed in the vestibule presents for the maidens with a shield and spear among them, caused an alarm to be sounded, and Achilles was known by seizing the weapons (Hyginus 96). Statius in his *Achilleis* (II. 166-209) makes the alarm terminate Achilles' momentary hesitation caused by seeing the reflection of himself in woman's dress in the shield, and imitates the simile of a tamed lion cub returning to its wild nature, which is employed by Aesch. *Ag.* 717-34. Cf. Hor. *C.* I. viii. 13-6.

163. **dissimulat . . . deceperat.** For the historic present, and for the transition from it to past tenses, which would be harsh in English, see R. § 594, and esp. Madv. § 382 obs. 3, and cf. G. *Moods and Tenses* § 32, 2.

165. **motura,** 'such as would stir.' *Arma* here has a trace of the wider use proper to its etymology (*ar-*, to fit, join closely, as in *armus, artus, ἀραρίσκω*, etc.), corresponding to 'implement,' 'instrument.' Cf. XI. 34, *operisque relinquunt arma sui... sarculaque, rastrique graves, longique ligones,* Virg. *Georg.* I. 160, *quae sint duris agrestibus arma*, id. *Aen.* I. 777, *Cerealia arma* (the hand-mill), ib. V. 15 (where see Conington, who gives other passages, and thinks that Virgil's frequent use may have been suggested by the corresponding use of ὅπλα), Hor. *A. P.* 379-80, *campestribus abstinet armis, indoctusque pilae discive trochive quiescit,* id. *C.* I. viii. 10-12.

166. **mercibus**, dat. cf. 33 *n.*

167. **tenenti**, 'as he grasped.'

168. **peritura**, 'doomed.' For **se reservant**, cf. XII. 309, *ne fuge; ad Herculeos, inquit, servaberis arcus.*

170. **iniecique manum**, a legal term for which cf. *Amor.* I. iv. 40, *et dicam mea sunt, iniciamque manum.* ib. II. v. 30, *iniciam dominas in mea iura manus*, Virg. *Aen.* X. 419, *iniecere manum Parcae. Iniectio manus* was the formal act of seizure which set up the claim to property in dispute, as in the case of Virginia, Liv. III. xliv. 6. Where buildings or lands were in dispute, the praetor had to accompany the litigants to the spot for the observance of this form. As the Roman territory extended this became impossible, and legal fictions took its place, on which Cicero throws ridicule (*pro Murena* xii. §§ 26-7).

fortemque . . . misi, 'and sent the hero forth to do heroic deeds.' Cf. Virg. *Aen.* VI. 812, *missus in imperium magnum*, which recurs ib. XI. 47, and on which Henry quotes its imitation by Silius (XIII. 854) *veniet . . . in longum imperium.*

171. **ego**, emphatic, like the **meum** etc. below, "'twas I who.'

Telephon. Telephus, son of Hercules, repelled the Greeks from his kingdom Mysia, but received from Achilles a wound which, as he learned from an oracle, could only be cured by what had inflicted it. Achilles applied to it the rust of his spear, and Telephus in return showed the Greeks the way to Troy. Cf. XII. 112, *opusque meae bis sensit Telephus hastae.* His story was made the subject of tragedies by Aeschylus, Sophocles, Euripides, Ennius, Attius and others. Ovid makes pathetic application of it to his own case (*Trist.* vii. 15-18):

Telephus aeterna consumptus tabe perisset,
si non quae nocuit, dextra tulisset opem.
et mea, si facinus nullum commisimus, opto,
vulnera qui fecit, facta levare velit.

Cf. *Ex Ponto*, II. ii. 25-6:

puppis Achaemeniden Graium Troiana recepit:
profuit et Myso Pelias hasta duci.

173. **Thebae**, in Mysia, the town of Eetion, father of Andromache (where lived a tribe called Cilices). Cf. *Il.* VI. 396-7

Ἠετίων, ὃς ἔναιεν Ὑποπλάκῳ ὑληέσσῃ
Θήβῃ Ὑποπλακίῃ Κιλίκεσσ' ἄνδρεσσιν ἀνάσσων.

H

Andromache relates to Hector (ib. 414-24) how Achilles took the city, and slew her father and her seven brothers. Cf. XII. 109-10.

Lesbon. The gates of Methymna were opened to Achilles by the king's daughter Pisidice, who was by his order stoned to death for her treachery. Achilles took with him from Lesbos Diomede, daughter of Phoebus, *Il.* IX. 661.

174. Cf. *Il.* I. 37-8

> Κλῦθί μευ, ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας
> Κίλλαν τε ζαθέην Τενέδοιό τε ἶφι ἀνάσσεις.

Chryse and Cilla were towns in Mysia, sacked by Achilles.

175. **Scyrum,** a town in Phrygia. From the spoil of it Achilles gave to Patroclus Iphis to be his wife, *Il.* IX. 663.

176. **Lyrnesia.** Lyrnesus in the Troad was the home of Briseis (Cf. XII. 108, *Il.* II. 690), who in *Trist.* IV. i. 15 is called *Lyrnesis.*

177. **utque alios taceam,** not to mention other Trojans slain by Achilles. For this construction of purpose see R. § 690, Roby §§ 1660, 1662.

posset, consecutive subjunctive, R. § 708.

179. **illis . . . peto,** 'I claim these arms in the strength of those whereby Achilles was revealed.' The use of the instrumental ablative here may be illustrated by IX. 25, *matris adulterio patrem petis.* Cf. II. 564, *mea poena volucres admonuisse potest, ne voce pericula quaerant.*

180. **dederam.** The tense has reference to a standard of time not expressed. So it is used in the same verb in Virg. *Aen.* XI. 45-6, *non haec Euandro de te promissa parenti discedens dederam, cum me conplexus euntem mitteret in magnum imperium.*

fata, 'death,' of which the word is used by Ovid more definitely than by earlier writers, and without the association with a natural death which appears in Virg. *Aen.* IV. 696. Cf. V. 642, *satis illi ad fata vel unum vulnus erat,* VII. 346, *quid vos in fata parentis armat?* VIII. 412, *quod* [*iaculum*] *casus ab illo vertit in immeriti fatum latrantis, Ibis* 289-90, *vel tua maturet, sicut Minoia fata, per caput infusae fervidus umor aquae.* So of the destruction of a city, 54.

181. **unius**, of Menelaus.

pervenit, 'came home.'

182. **Euboicam**, as being on the mainland opposite the island.

184. **sortes**. The word passed from its literal meaning (88 *n.*) to signify oracular responses written on tablets, and, by an extension of use, any oracle, or, as here, the utterance of a soothsayer. Cf. Liv. I. lvi. 6, where it is used of the oracle itself (*responsa sortium*), and where it is mentioned that the response was given orally: *ex infimo specu vocem redditam ferunt.* See Lewis and Short, and for the less common use of the singular cf. IV. 643, *Themis hanc dederat Parnasia sortem*, Virg. *Aen.* VII. 254, *et veteris Fauni volvit sub pectore sortem*, Liv. XXVI. xix. 4, *ut imperia consiliaque velut sorte oraculi missa sine cunctatione exsequerentur.* Ovid relates this first part of the story of Iphigenia, with the substitution for her at the altar of a hind, in XII. 24–38, her residence in the Tauric Chersonese and escape from it in *Trist.* IV. iv. 63–82, *Ex Ponto* III. ii. 45–96.

185. **saevae Dianae**, 'to Diana's anger.' Cf. XII. 28, *sanguine virgineo placandam virginis iram esse deae.*

187. **in rege tamen pater est**, 'king though he be, is father too.' **In rege** shows the same use of the concrete substantive which is found in *Fasti* V. 570, *a tantis princeps incipiendus erat*, and which is not infrequent in Ovid with *fateor*, *simulo* and their compounds. Cf. XII. 601, *fassusque deum*, VI. 26, *Pallas anum simulat* ('puts on,' 'assumes'), XIV. 656, *assimulavit anum*, *Fasti* V. 504, *dissimulant deos.* So Virg. *Aen.* II. 591, *confessa deam*, Luc. I. 131, *dedidicit iam pace ducem*, *Ars Amat.* I. 181, Prop. IV. xxii. 36.

mite . . . verti. Cf. XII. 29, *pietatem publica causa* rexque patrem vicit.

188. **publica commoda**, 'the welfare of his people.' Cf. Hor. *Ep.* II. i. 3.

189. **fateor.** This parenthetic use is very frequent. Cf. VIII. 127, *nam fateor merui*, IX. 362, *et fateor volui sub eodem cortice condi.* So *Am.* III. ix. 35, *cum rapiant mala fata bonos, ignoscite fasso, sollicitor nullos esse putare deos.*

190. **difficilem . . . iniquo.** Notice the predicative force of these words: 'my cause was difficult and the judge unkind.'

tenui causam. Cf. Hor. *Epp.* I. xvi. 43, *quo causae teste tenentur*, Cic. *pro Caecin.* XXIV. § 67. The usual expression is *obtinere causam.*

191. **hunc tamen.** Ajax might object that Agamemnon had already strong motives to induce him to disregard his paternal love. Ulysses proceeds therefore to give stronger instances of his power.

frater, either 'the thought of his brother,' for which cf. Hor. *C.* I. xxxv. 33, *eheu cicatricum et sceleris pudet fratrumque*, Virg. *Aen.* III. 343, or more probably 'his feelings as a brother,' 'brotherly love.' See XII. 29 (in 187 *n.*). VIII. 463, *pugnant materque sororque* ('the mother and the sister are at strife,' *i.e.* the feelings of Althaea as a mother and as a sister), and cf. Tennyson *Enoch Arden*, 'Then the new mother came about her heart.'

192. **summa sceptri,** 'full empire,' 'sway supreme,' much the same as *summa imperii.* So in consequence of the supremacy conferred upon him (**dati**) Agamemnon is himself called in *Am.* I. ix. 37, *summa ducum.* Cf. 673, XIV. 622, 815, *Her.* VII. 13, *sceptro tradita summa tuo*, *Fasti* V. 72, *ad hos urbis summa relata novae.* For the Pelopid sceptre cf. *Iliad* II. 100–8.

ἀνὰ δὲ κρείων Ἀγαμέμνων
ἔστη, σκῆπτρον ἔχων· τὸ μὲν Ἥφαιστος κάμε τεύχων·
Ἥφαιστος μὲν δῶκε Διὶ Κρονίωνι ἄνακτι·
αὐτὰρ ἄρα Ζεὺς δῶκε διακτόρῳ Ἀργειφόντῃ·
Ἑρμείας δὲ ἄναξ δῶκεν Πέλοπι πληξίππῳ·
αὐτὰρ ὁ αὖτε Πέλοψ δῶκ' Ἀτρέϊ, ποιμένι λαῶν·
Ἀτρεὺς δὲ θνήσκων ἔλιπε πολύαρνι Θυέστῃ·
αὐτὰρ ὁ αὖτε Θυέστ' Ἀγαμέμνονι λεῖπε φορῆναι,
πολλῇσι νήσοισι καὶ Ἄργεϊ παντὶ ἀνάσσειν.

movet 'urges,' not 'persuades,' as Ulysses is not narrating the event of Agamemnon's yielding, but describing the mental condition which was favourable to his own advocacy.

laudem . . . penset, 'to balance the claims of fame and kindred,' or possibly 'to weigh his fame against his daughter,' for which sense of the word cf. V. 515, *proque meo veni supplex tibi, Juppiter, inquit, sanguine, proque tuo...nata patrem moveat*, *Ibis* 511, *sanguis Aleuae* (Scopas), Virg. *Aen.* VI. 835, *sanguis meus* (Anchises, of Julius Caesar). So *viscera* is used V. 18, VI. 651, 664, VIII. 478, X. 465, *Her.* XI. 118.

193. **mittor . . . fuit,** in strong contrast to what precedes. Clytemnestra had not merely to be emboldened to do something which it was already her interest to do. In this enterprise, as in others, Ulysses was associated with Diomede. He persuaded Clytemnestra to let Iphigenia go by representing that the latter was to be married to Achilles, who would not otherwise join the expedition. According to another story the deception was accomplished by a letter from Agamemnon.

195. **suis ventis,** 'favouring winds,' a sense rendered more definite by the emphatic position of **suis.** For this use see R. § 906, Roby § 2302, and cf. Liv. XLII. xliii. 3, *suo maxime tempore et alieno hostibus incipere bellum,* id. XXIII. xli. 11, *aestuque suo Locros traiecit,* Hor. *Epod.* IX. 30, *ventis iturus non suis.* So are used the other possessive adjectives: Liv. IX. xix. 15, *nunquam nostris locis laboravimus,* Mart. X. xix. 12, *tempore non tuo.*

196. Ulysses was sent with Menelaus at an early stage of the war (198) to demand the surrender of Helen and of the treasure stolen with her. They were entertained by Antenor (*Iliad* III. 205), who was in favour of granting their demand. At a later period (*Il.* VII. 350) he renews the proposal himself:

> δεῦτ' ἄγετ' Ἀργείην Ἑλένην καὶ κτήμαθ' ἅμ' αὐτῇ
> δώομεν Ἀτρείδῃσιν ἄγειν· νῦν δ' ὅρκια πιστὰ
> ψευσάμενοι μαχόμεσθα· τῷ οὔ νύ τι κέρδιον ἡμῖν
> ἔλπομαι ἐκτελέεσθαι, ἵνα μὴ ῥέξομεν ὧδε.

To which Paris replies

> ἀντικρὺς δ' ἀπόφημι, γυναῖκα μὲν οὐκ ἀποδώσω·
> κτήματα δ' ὅσσ' ἀγόμην ἐξ Ἄργεος ἡμέτερον δῶ,
> πάντ' ἐθέλω δόμεναι καὶ ἔτ' οἴκοθεν ἄλλ' ἐπιθεῖναι.

This is the debate alluded to in Hor. *Epp.* I. ii. 9–11. Cf. Liv. I. i. 1.

197. **altae Troiae,** the Homeric Ἰλίου αἰπεινῆς. So Hor. *C.* IV. vi. 3. For **mihi** cf. 67 *n.*

201. **moveo Priamum.** Cf. *A. A.* III. 439, *vix mihi credatis, sed credite: Troia maneret praeceptis Priami si foret usa sui.*

202. **sub illo.** Cf. 23 *n.* In *Iliad* XI. 122–47 Agamemnon takes vengeance in the persons of his two sons upon Antimachus.

ὅς ποτ' ἐνὶ Τρώων ἀγορῇ Μενέλαον ὄνωγεν,
ἀγγελίην ἐλθόντα σὺν ἀντιθέῳ Ὀδυσῆϊ,
αὖθι κατακτεῖναι, μηδ' ἐξέμεν ἂψ ἐς Ἀχαιούς.

203. **nefandas**, the persons of ambassadors being held sacred, even in cases where they abused their privilege. Cf. Liv. II. iv. 7, *de legatis paululum addubitatum est; et quanquam visi sunt commisisse, ut hostium loco essent, ius tamen gentium valuit.*

204. **nostri** sc. *mei*. This was the first day on which they shared perils.

205. **est**. Cf. 17 *n*.

206. **spatiosi**, often used in Ovid, as here, of time. Cf. XII. 186, *spatiosa senectus*.

208. **aperti Martis**, 'of stricken fields,' *i.e.* war 'in the open,' as opposed to stratagems and sieges. Cf. 11 *n*, 639 *n*.

209. **decimo . . . anno**, 'in the tenth year, and never before, have we joined battle.' **Demum** easily passes from its literal signification, 'downmost,' to introduce the instance or definition which, after the rejection or to the neglect of others as unsatisfactory, is found to satisfy perfectly the required conditions. Cf. Sall. *Cat.* XX. 4, *idem velle atque idem nolle, ea demum firma amicitia est*, Liv. I. ix. 5, *id enim demum compar connubium fore.* It is with the tenth year of the war that the action of the *Iliad* is concerned, the beginning of fighting coinciding with the withdrawal of Achilles.

211. **tuus**. The possessive adjective, strictly equivalent to a subjective or possessive genitive, sometimes, as here, by a variation of the conception, replaces an objective genitive. See Roby § 1315, Madv. § 297 obs. 1. For **quis** see 156 *n*.

si . . . requiris. Notice that this conditional clause qualifies, not the action of the following verbs, but the mention of this action, its relation to the principal clause being the same as that noticed on 141, 159. Cf. R. § 657, Roby § 1573.

212. **fossas . . . cingo**. In the *Iliad* the rampart, which is within the trench (Halbertsma proposes to read *classes*), is built at the suggestion of Nestor (VII. 336-43, ib. 435-41). It is described *Il.* XII. 52-7. After the fall of Troy it was overthrown by Apollo and Neptune, who brought against it the strength of all the rivers, ὅσσοι ἀπ' Ἰδαίων ὀρέων ἅλαδε προρέουσι (*Il.* XII. 13-33). Ehwald reads *fossa munimina*, to remove the difficulty as to the position of the trench.

213. **consolor socios**, suggested probably by the action of Ulysses in *Il.* II. 173-332, where he persuades the Greeks to return from the ships to the assembly, puts down the opposition of Thersites, and himself addresses them, making the **longi taedia belli**, which he deplores, a reason for waiting yet another year.

216. **Iovis monitu.** If this were connected with **deceptus . . . somni**, the reference of the whole would be to the message actually sent by Jupiter in a dream (*Il.* II. 6-34), bidding Agamemnon attack Troy, and deceiving him by the promise of its immediate capture. But **auctore** below shows that it is to be connected with 217, and the reference is to *Il.* II. 114-5, where Agamemnon, in order to try the hearts of the Greeks, alleges that he is bidden to abandon the war and return home.

217. **incepti**, not 'begun,' for it was now near its end, but 'essayed,' 'taken in hand.' So *incipere* is used of the ineffectual effort which does not result in a beginning, as in Virg. *Aen.* VI. 493, *inceptus clamor frustratur hiantes.* See Henry on *Aen.* II. 13, *Aeneidea*, vol. ii. pp. 26-8. Cf. 297.

218. **auctore**, sc. *Iovis monitu*, just as *testibus* is equivalent to *testium dictis.* For this use of the instrumental ablative see Madv. § 254, obs. 3, and the instances in Roby, § 1220. Notice that the meaning is not 'by the fact that he had an instigator,' but 'by the greatness of his instigator,' as will be seen from two other passages in which Ovid uses the word in the same construction, II. 281 (where Tellus prays to Jupiter that she may be delivered from the fires of Phaëthon), *liceat periturae viribus ignis igne perire tuo, clademque auctore levare*, and *Her.* XVI. 49 (where Helen excuses the fault of Leda by the greatness of Jove its author), *illa bene erravit, vitiumque auctore redemit.* Cf. the similar force of *aemulus* in 17.

suam vocem, '*his* counsel,' with emphasis, as contrasted with the want of excuse for the conduct of Ajax.

219. **sinat . . . poscat . . . pugnet** are to be referred not to the jussive subjunctive (Roby, §§ 1596-1602, R. § 668), but to the hypothetical (Roby, §§ 1534-8, R. §§ 642-4), in what is sometimes called the potential use of it, here most nearly rendered in English by 'will.' Cf. VII. 174, *nec sinat hoc Hecate, nec tu petis aequa*, and the following passages in Virgil: *Ecl.* II. 34, X. 17, *Georg.* I. 457, II. 315, III. 141, *Aen.* I. 549, and for the similar use of the Greek optative Goodwin, *Moods and Tenses*, p. 113, note.

220. **quodque potest, pugnet,** 'and fight, 'tis all he can.' Cf. I. 657, *quodque unum potes, ad mea verba resurgis.* There is a play on the literal and metaphorical senses of *pugnare,* as Ajax was great only on the battlefield, and the reference here is to a battle of words. Cf. 285, *n.*

remoratur, 'strives to stay,' R. § 591 (3), and cf. 223, *n.*

221. **dat . . . sequatur,** 'gives example which the unpurposed throng may follow,' Roby, §§ 1632-4, R. § 680. For **vaga** cf. XIV. 680, *n.*

222. **non erat hoc nimium,** 'this were (would be) no heavy task.' It is unnecessary to suppose a change of standpoint from the time of **dat** and **fugit** to the time of speaking. In this construction with the imperfect indicative, for which English uses a present indicative or hypothetical expression, there is reference to some past belief or expectation, which has now been confirmed or disappointed, generally the latter. Cf. 503, *n.* X. 633, *vivere dignus eras* (where the thought in Atalanta's mind is 'but your resolve to race with me condemns you to die'), *Ex Pont.* IV. xiii. 37, '*scribas haec cum de Caesare*' *dixit,* '*Caesaris imperio restituendus eras.*' Sometimes it takes an interrogative form, as in Virg. *Aen.* II. 664. It is excellently illustrated by Wickham on Hor. *C.* I. xxxvii. 4. Cf. Madv § 348e, Roby, § 1535c. For the corresponding Greek usage see Goodwin, *Moods and Tenses,* § 11, note 6, Jelf, § 398, 5, Madv. *Greek Syntax,* § 113, Rem. 3 and App. § 257, c. *ad fin.,* and cf. Eur. *Ion,* 185, *οὐκ ἐν ταῖς ζαθέαις 'Αθάναις εὐκίονες ἦσαν αὐλαὶ θεῶν μόνον, οὐδ' ἀγυιάτιδες θεραπεῖαι, Androm.* 418.

magna loquenti, to one who as we say 'talked big.' Cf. IX. 31, *puduit modo magna locutum cedere.*

223. **quid . . . fugit,** 'nay, he is himself for flight.' Cf. 220, *n.* The elliptical question, *quid (est) quod fugit?* is like our idiom, 'why (do I talk of this), he &c.' Cf. 296, XIV. 687.

vidi . . . dares, 'with shame I saw you turn your back,' a skilful misrepresentation of Ajax's action in turning to the ships. The originally adverbial clause, **cum . . . dares,** is here almost substantival. Cf. Roby, § 1724, R. § 726, XIV. 181.

224. **inhonesta vela,** 'inglorious sails,' the epithet properly belonging to the voyage.

225. **nec mora,** 'instantly.' **Mora** is generally thus found with *nec* and *haud.* Sometimes the verb is expressed, as in I. 369, *nulla mora est; adeunt pariter Cephisidas undas.*

226. **captam . . . Troiam,** 'to forego Troy when it is yours,' *i.e.* as good as yours, a touch of exaggeration intended to compel attention. Nine years had passed, and the fall of Troy in the tenth had been foretold by Calchas (XII. 20). For the infinitive cf. XIV. 250, *n.*, and the similar use of *compello* and *impello.*

228. **in quae,** 'to utter which.' Cf. 29, *n.*

dolor ipse, 'mere grief.' Cf. 262, XIV. 428.

229. **aversos,** sc. from Troy, still with the suggestion of flight, which it describes in Virg. *Aen.* XI. 871, *tuta petunt, et equis aversi ad moenia tendunt.*

reduxi, by persuasion (cf. 333), as **retraxi** (237), by force of hand.

230. Korn (whom Ehwald does not follow) rejects this line (1) because Ulysses and not Agamemnon (*Il.* II. 179-210) reassembled the Greeks; (2) because the reference of **socios** is vague, and **paventes** an inappropriate epithet; (3) because the substance of the line is anticipated in 229; (4) as a leonine hexameter. Cf. 378, *n.* 461.

231. **hiscere quicquam,** Roby, § 1094, R. § 461.

232. **ausus erat.** The tense has reference to **erigor,** the standard of time not being given till a subsequent separate sentence, Roby, § 1489.

233. **Thersites.** See *Il.* II. 211-77 for his insolent speech and its punishment by Ulysses, which puts the disheartened Greeks into good humour: *οἱ δὲ, καὶ ἀχνύμενοί περ, ἐπ' αὐτῷ ἡδὺ γέλασσαν.*

per me, as far as I was concerned, 'whom I left not unpunished.' Cf. Cic. *pro Rosc. Am.* xlix. § 144, *ut sibi per te liceat innocentem vitam in egestate degere.* Cf. 744, *n.*

234. **erigor,** 'I rise.' Cf. 53, *n.*

cives, 'countrymen,' with a correlative force which makes it, like the English word, equivalent to 'fellow-countrymen.'

235. **repono,** 'restore,' Bentley's emendation for *reposco* of MSS., is now confirmed by a MS. discovered in the convent of S. Nicholas at Passau. Cf. Hor. *C.* III. v. 30 (quoted on 10).

236. **potest,** 'may.' Cf. XIV. 567, *n.*

237. **meum est . . . retraxi.** Cf. 171 for a similar argument.

238. **petit**, 'courts the company of,' 'resorts to.' The word is specially used of love-suits, as in 755.

239-42. In *Iliad* X. 220-47 Diomede, being bidden by Agamemnon to choose one out of the many who offer to join him in the visit to the Trojan camp by night, replies:

> *εἰ μὲν δὴ ἕταρόν γε κελεύετε μ' αὐτὸν ἑλέσθαι,*
> *πῶς ἂν ἔπειτ' Ὀδυσῆος ἐγὼ θείοιο λαθοίμην,*
> *οὗ πέρι μὲν πρόφρων κραδίη καὶ θυμὸς ἀγήνωρ*
> *ἐν πάντεσσι πόνοισι, φιλεῖ δέ ἑ Παλλὰς Ἀθήνη.*
> *τούτου γε σπομένοιο καὶ ἐκ πυρὸς αἰθομένοιο*
> *ἄμφω νοστήσαιμεν, ἐπεὶ περίοιδε νοῆσαι.*

241. **est aliquid**, 'it is no slight thing.' This phrase, which occurs frequently in Ovid, varies in force like its English equivalent, as may be seen by contrasting *Trist.* V. i. 59, *est aliquid fatale malum per verba levare*, with *Fast.* VI. 27, *est aliquid nupsisse Iovi, Iovis esse sororem*, and this passage. Cf. Liv. VI. xli. 2, *est aliquis, qui se inspici, aestimari fastidiat.*

242. **a Diomede**, 'and that by Diomede,' the name being emphasised. Aristotle (*Rhet.* II. xx. 23) mentions that in the *Ajax* of Theodectes Diomede was represented as choosing Ulysses for a very different reason, *οὐ τιμῶν, ἀλλ' ἵνα ἥττων ᾖ ὁ ἀκολουθῶν.*

nec . . . iubebat. The contrast with the case of Ajax (88, cf. XIV. 251) is brought out even more by **iubebat** than by **sors**; 'my essay was not, like yours, compulsory.'

243. **sum**, which is now ascertained to be the reading of the cod. Marcianus, requires in 244 Korn's conjecture *ausus et ausum eadem.* For *sic*, the reading of Heinsius accepted by Merkel, Riese, Zingerle and Ehwald ('yet even so,' though I was, unlike you, free to go or stay) cf. Her. VIII. 25, *sic quoque eram repetenda tamen.*

244. **ausum eadem**, 'one that had dared the same quest as we,' as daring as ourselves.

eadem. Roby, § 1094, R. § 461.

245. **interimo**, an issue which contrasts with the indecisive result of the combat with Hector (279). In Homer (*Il.* X. 377, 455) Dolon is taken unwounded by Ulysses and Diomede, and subsequently killed by the latter.

non ante tamen. Ulysses is careful to mention that he does not, like Ajax, forget to combine policy with valour.

246. **perfida Troia.** The guilt of Laomedon's faithlessness is extended to the race, as in Hor. *C.* III. iii. 24 (see 157, *n.*, and for the fraud practised on Apollo and Neptune, *Il.* XXI. 436-60). References of the kind are frequent. In Virg. *Aen.* III. 248, the Trojans are addressed as *Laomedontiadae* (cf. ib. IV. 542, V. 811). In *Georg.* I. 502, the civil wars of Rome are fancifully described as the penalty due to Laomedon's offence, while in Horace l.c. vengeance is satisfied by the destruction of Troy itself.

247. **nec... habebam,** 'and had nought left me to espy,' Roby, §§ 1632-4, R. § 680.

248. **promissa,** promised, together with gifts from the chiefs, by Nestor, *Il.* X. 212-17.

poteram... reverti, 'could have turned back.' For the indicative cf. 17, *n.*, and for the middle **reverti** 53, *n.*

249. **eo,** neuter.

Rhesi. In Homer (*Il.* X. 495) Rhesus, like Dolon, is killed by Diomede, Ulysses undertaking meanwhile the charge of the horses, for which see 98, *n.*

251. **captivo** with **curru.** The word is used not uncommonly of inanimate things, though the allusion here is specially to the horses, 252, *n*, 253, *n.* Cf. *Fast.* III. 731, *cinnama tu primus captivaque thura dedisti,* Hor. *Epp.* II. i. 193, Virg. *Aen.* II. 765, where Conington remarks that the usage is not confined to poetry, and refers to the similar use of αἰχμάλωτος. Cf. *Fast.* V. 593, *Parthe, refers aquilas; victos quoque porrigis arcus, Ex Pont.* II. i. 41, *deque triumphato...auro aurea Romani tecta fuisse fori.*

252. **triumphos.** Ulysses is made by an anachronism to use the comparison of a Roman triumph. The point of the comparison is in the colour of the horses, which were λευκότεροι χιόνος (*Il.* X. 437). Cf. 253, *n.*

253. **cuius... hostis.** Dolon required an oath from Hector that no other of the Trojans should possess the chariot and horses of Achilles (*Il.* X. 323). It may be observed that **hostis** in the singular is not equivalent to 'enemy' in its collective sense, except by a poetical usage similar to that by which the singular of national names is used for the nation,

238. **petit,** 'courts the company of,' 'resorts to.' The word is specially used of love-suits, as in 755.

239-42. In *Iliad* X. 220-47 Diomede, being bidden by Agamemnon to choose one out of the many who offer to join him in the visit to the Trojan camp by night, replies:

> *εἰ μὲν δὴ ἕταρί'ν γε κελεύετε μ' αὐτὸν ἑλέσθαι,*
> *πῶς ἂν ἔπειτ' Ὀδυσῆος ἐγὼ θείοιο λαθοίμην,*
> *οὗ πέρι μὲν πρόφρων κραδίη καὶ θυμὸς ἀγήνωρ*
> *ἐν πάντεσσι πόνοισι, φιλεῖ δέ ἑ Παλλὰς Ἀθήνη.*
> *τούτου γε σπομένοιο καὶ ἐκ πυρὸς αἰθομένοιο*
> *ἄμφω νοστήσαιμεν, ἐπεὶ περίοιδε νοῆσαι.*

241. **est aliquid,** 'it is no slight thing.' This phrase, which occurs frequently in Ovid, varies in force like its English equivalent, as may be seen by contrasting *Trist.* V. i. 59, *est aliquid fatale malum per verba levare,* with *Fast.* VI. 27, *est aliquid nupsisse Iovi, Iovis esse sororem,* and this passage. Cf. Liv. VI. xli. 2, *est aliquis, qui se inspici, aestimari fastidiat.*

242. **a Diomede,** 'and that by Diomede,' the name being emphasised. Aristotle (*Rhet.* II. xx. 23) mentions that in the *Ajax* of Theodectes Diomede was represented as choosing Ulysses for a very different reason, *οὐ τιμῶν, ἀλλ' ἵνα ἥττων ᾖ ὁ ἀκολουθῶν.*

nec . . . iubebat. The contrast with the case of Ajax (88, cf. XIV. 251) is brought out even more by **iubebat** than by **sors**; 'my essay was not, like yours, compulsory.'

243. **sum,** which is now ascertained to be the reading of the cod. Marcianus, requires in 244 Korn's conjecture *ausus et ausum eadem.* For *sic,* the reading of Heinsius accepted by Merkel, Riese, Zingerle and Ehwald ('yet even so,' though I was, unlike you, free to go or stay) cf. Her. VIII. 25, *sic quoque eram repetenda tamen.*

244. **ausum eadem,** 'one that had dared the same quest as we,' as daring as ourselves.

eadem. Roby, § 1094, R. § 461.

245. **interimo,** an issue which contrasts with the indecisive result of the combat with Hector (279). In Homer (*Il.* X. 377, 455) Dolon is taken unwounded by Ulysses and Diomede, ·d subsequently killed by the latter.

non ante tamen. Ulysses is careful to mention that he does not, like Ajax, forget to combine policy with valour.

246. **perfida Troia.** The guilt of Laomedon's faithlessness is extended to the race, as in Hor. *C.* III. iii. 24 (see 157, *n.*, and for the fraud practised on Apollo and Neptune, *Il.* XXI. 436-60). References of the kind are frequent. In Virg. *Aen.* III. 248, the Trojans are addressed as *Laomedontiadae* (cf. ib. IV. 542, V. 811). In *Georg.* I. 502, the civil wars of Rome are fancifully described as the penalty due to Laomedon's offence, while in Horace l.c. vengeance is satisfied by the destruction of Troy itself.

247. **nec... habebam,** 'and had nought left me to espy,' Roby, §§ 1632-4, R. § 680.

248. **promissa,** promised, together with gifts from the chiefs, by Nestor, *Il.* X. 212-17.

poteram . . . reverti, 'could have turned back.' For the indicative cf. 17, *n.*, and for the middle **reverti** 53, *n.*

249. **eo,** neuter.

Rhesi. In Homer (*Il.* X. 495) Rhesus, like Dolon, is killed by Diomede, Ulysses undertaking meanwhile the charge of the horses, for which see 98, *n.*

251. **captivo** with **curru.** The word is used not uncommonly of inanimate things, though the allusion here is specially to the horses, 252, *n*, 253, *n.* Cf. *Fast.* III. 731, *cinnama tu primus captivaque thura dedisti,* Hor. *Epp.* II. i. 193, Virg. *Aen.* II. 765, where Conington remarks that the usage is not confined to poetry, and refers to the similar use of αἰχμάλωτος. Cf. *Fast.* V. 593, *Parthe, refers aquilas; victos quoque porrigis arcus,* *Ex Pont.* II. i. 41, *deque triumphato...auro aurea Romani tecta fuisse fori.*

252. **triumphos.** Ulysses is made by an anachronism to use the comparison of a Roman triumph. The point of the comparison is in the colour of the horses, which were λευκότεροι χιόνος (*Il.* X. 437). Cf. 253, *n.*

253. **cuius... hostis.** Dolon required an oath from Hector that no other of the Trojans should possess the chariot and horses of Achilles (*Il.* X. 323). It may be observed that **hostis** in the singular is not equivalent to 'enemy' in its collective sense, except by a poetical usage similar to that by which the singular of national names is used for the nation,

as in Hor. *C.* III. viii. 21, *servit Hispanae vetus hostis orae Cantaber sera domitus catena.* This usage is especially common in Livy, and is fully illustrated by Drakenborch on III. ii. 12. Cf. 567, *n.*, 662, *n.*

equos includes the chariot. Cf. XIV. 820, *Trist.* V. vii. 14, *per medias in equis itque reditque vias.* So of the dragon car of Ceres, *Fast.* IV. 561, *inque dracones transit et alifero tollitur axe Ceres,* of Ariadne in the car of Bacchus, *Her.* II. 79, *inque capistratis tigribus alta sedet,* and of Cybele's team of lions, XIV. 538. Conversely *currus* includes the horses, Virg. *G.* I. 514, *neque audit currus habenas, Aen.* I. 156, *curruque volans dat lora secundo,* ib. XII. 287, *infrenant alii currus.* Cf. the remarkable uses, Sil. II. 197, *ferventesque rotas, turbataque frena pavore,* id. IV. 482, *condebat noctem devexo Cynthia curru, fraternis afflata rotis* (of horses startled and snorting respectively). See Lexicon for similar uses of ἅρμα (esp. in plural) and ἵπποι, and Dr. Henry, *Aeneidea,* vol. i. pp. 436-7. Cf. Mitchell on Soph. *El.* 740.

pro nocte, for his night adventure. Cf. Milt. *P. L.* V. 93, 'Thus Eve her night related' (her dream of the night); where Hume quotes Sil. III. 216, *promissa evolvit somni, noctemque retractat.*

254. **arma . . . mihi,** in emphatic correspondence with **equos . . . hostis,** a similar service deserving a similar reward.

fuerit . . . Aiax. These words have been variously corrected, as by Muretus to *ferat haec ut dignior Aiax,* while **benignior** has been generally explained, on the analogy of its use as an epithet of trees and fields which produce largely (cf. 270, *n.*, *Amor.* I. x. 56, *praebeat Alcinoi poma benignus ager*), to mean 'more beneficent,' 'more helpful,' 'melius meritus,' an explanation denounced by Bentley as 'neither Latin nor sense.' Heinsius suggested that it might have the force of 'qui benignius habetur,' 'gratiosior,' 'blandior' ('more acceptable,' almost 'more persuasive'), but confessed himself unable to find a parallel, and Burmann's endeavour (on Petron. XLIV.) to support this meaning seems to be unsuccessful. Bentley (who was, however, inclined to reject this and the preceding line) no doubt gives the right explanation, 'even Ajax himself, as much as he is my enemy, would reward my services more generously' (Pref. to *Phalaris,* p. lxx.); there is then a reference to the ironical proposal of Ajax in 102. The imperative **negate** is equivalent to a conditional clause (*si negaveritis*), Roby, § 1557, R. § 651, *n.* Cf. XIV. 488, *n.*

255. **Sarpedonis.** Ulysses was not destined to kill Sarpedon, as he at first intended when the latter was borne wounded out of the battle, but was directed by Minerva against his Lycian followers (*Il.* V. 663-78).

257-8 are closely reproduced from *Il.* V. 677-8; 258 also appears in Virg. *Aen.* IX. 76-7 among a list of Trojans slain by Turnus.

259-60. See *Il.* XI. 422-7. The description of Ennomus is perhaps the result of a confusion with the soothsayer of that name mentioned in *Il.* II. 858-9 as slain by Achilles.

262. **sunt . . . vulnera,** 'I have wounds beside,' unlike Ajax (267, cf. 392, *n.*). This is an effective reply to the contrast made by Ajax between their respective shields, 117-9.

ipso . . . loco, *i.e.* as being in the breast. Cf. *Fast.* II. 211, *inhonestaque vulnera tergo accipiunt,* Virg. *Aen.* XI. 55-7. Such wounds might be skilfully used to influence the feelings of a jury, as by Antonius in procuring the acquittal of M'. Aquilius, Cic. *de Orat.* II. xxviii. § 124. Cf. Sall. *Jug.* 85, § 29.

268. **quid . . . refert,** 'yet what matters that?' He goes on to answer a possible objection on the part of Ajax that his unwounded condition by itself proves nothing. Notice that the clause introduced by **si** is strictly conditional, and not as with *quid mirum* practically substantival. Cf. Cic. *Cat. m.* § 35, *quid mirum igitur in senibus, si infirmi sunt aliquando.*

pro classe. Cf. 91 foll.

270. **maligne,** 'niggardly.' The word is used (as *benignus* in the opposite sense of 'bountiful,' 'liberal') even of things which are merely 'scanty,' as of faint moonlight, Virg. *Aen.* VI. 270.

271. **meum,** with emphasis. He will not follow the example of Ajax in 98-104.

ne . . . honorem. If these clauses are separated from what follows (Merkel, Riese and Zingerle have a full stop after **honorem**), they come under Roby, § 1596, R. § 668. But they are perhaps to be referred to the idiom noticed on XIV. 32, when for the affirmative clause of purpose following a negative (unless *utque* were read, from *aut* of M), cf. 656, *n.*, XIV. 32, *n.* Although he returned to the battle when wounded, Ulysses

claims no merit himself, but takes as representative of the listening chiefs one whose name could now arouse no jealousy. Ehwald adopts this view, punctuating with a comma.

273. **Actorides.** Patroclus, son of Menoetius, and grandson of Actor, was armed by Achilles and sent at the head of the Myrmidons to repel the Trojan assault, before which Ajax was just then giving way. His success and subsequent death by the spear of Hector are related in *Iliad* XVI.

tutus, 'shielded' beneath the guise of Achilles, not 'safe,' for he lost his life. Cf. 743, VII. 808, *tutus* ('armed') *eram iaculo*. Patroclus took all the weapons of Achilles, except the great spear which only Achilles himself could wield.

274. **ab arsuris carinis**, from the ships which but for his coming would have been burned. The use of the future participle is like that in the apodosis of conditional sentences, Roby, § 1520, R. § 628. For **carinis** cf. XIV. 534, *n.*

275. **regisque . . . meique**, of Agamemnon and the chiefs, among whom, as in 272, Ulysses does not count himself. See 87, *n.*

277. **nonus . . . sortis**, 'ninth in loyalty and preferred by favour of the lot.' As Siebelis suggests, **nonus** must mean 'one of nine,' as opposed to **solum**. So *sexta cervice* means 'on six necks' in Juv. I. 64, where see Mayor; compare the use of *septima pars*, VI. 192, of *quotus* in IX. 69, and of *centena arbore* for *centum remis* in Virg. *Aen.* X. 207. Milton has a similar use, *P.L.* VIII. 128. Ajax with his namesake stood up third, Ulysses himself being the last to respond to the speech of Nestor, *Il.* VII. 162-8. **Officium** is 'the sense of duty,' as in *Trist.* III. iv. 65, *sed timor officium cautus compescit*, Caes. *B.G.* I. xl. 14, *ut quam primum posset intellegere, utrum apud eos pudor atque officium an timor valeret.*

279. **quis.** Cf. 156, *n.*

Hector . . . nullo. According to Homer Ajax had the best of the combat, and wounded Hector in the neck before it was stopped by the heralds, *Il.* VII. 262.

280. **me miserum**, Roby, § 1128, R. 472.

281. **Graium murus.** Cf. *Il.* I. 284, *ἕρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο*, of Achilles; the same phrase is used several times of Ajax. Cf. Theogn. 233, *Ἀκρόπολις καὶ πύργος ἐὼν κενεόφρονι δήμῳ.*

282. **procubuit.** See XII. 575-653 for the death of Achilles by an arrow shot by Apollo in the likeness of Paris. His doom is only prophetically alluded to in the *Iliad*, as by the dying Hector, XXII. 359. The subsequent combat was related by Arctinus in the *Aethiopis*, where Ajax is represented as carrying off the body.

283. **humo . . . referrem,** 'lift from the ground and bear away.' For the ablative of the place from which movement is made see Roby, § 1258, R. § 509.

285. **tuli, ferre,** a play on the literal and metaphorical meanings such as is noticed on 220: Ulysses 'carried' the arms which he now aspires to 'carry off' or win (cf. 19, 383).

laboro, 'am fain,' 'crave.' Cf. 809.

286. **valeant in,** 'will suffice to bear.' Cf. *Amor.* I. vii. 25, *in mea vaesanas habui dispendia vires, et valui poenam fortis in ipse meam.* Cf. 29, *n.*

287. **vestros,** equivalent to subjective genitive, R. § 518.

sensurus, 'capable of understanding.' Cf. Virg. *Aen.* III. 359, *qui numina Phoebi, qui tripodas, Clarii laurus, qui sidera sentis et volucrum linguas et praepetis omina pennae.*

honores, 'gift.' The word is frequently used in this sense, especially of sacrificial gifts, as in 447, XIV. 128, Virg. *Aen.* I. 49. So it is used of the act of sacrifice, id. *Georg.* III. 486, *in honore deum medio.*

288. **caerula mater,** Thetis. The epithet is applied especially to sea and river deities, as in 742 to Doris, in 895 and 962 to Acis and Glaucus after metamorphosis, and in Virg. *Aen.* VIII. 64, to the Tiber. In XIV. 555, the ships of Aeneas being already *caeruleae* undergo no change of colour in becoming sea-nymphs. The same colour is described by *viridis*, as may be seen from the ascription of this epithet to the same deities in *Her.* V. 57, *Trist.* I. ii. 59 (as to the Britons stained with woad, *Amor.* II. xvi. 39), and by *ferrugineus* (cf. 960) in Virg. *Aen.* VI. 303 (cf. ib. 410). This last colour (which is identified with *ostrum* by Virgil, *Aen.* XI. 772) 'seems to be a dark violet, like that of steel after it has been heated in the fire and cooled, answering, therefore, to Homer's πορφύρεος or οἶνοψ applied to the sea; as in certain weathers the Mediterranean has precisely such a colour,' (Munro on Lucr. IV. 76). Cf. Con. on Virg. *G.* I. 236, Milt. *Com.* 29, 434, 'blue meagre hag.'

289. **ambitiosa fuit**, 'was solicitous,' 'made fond entreaty.' The armour of Achilles having been stripped from the body of Patroclus by Hector, who put it on himself, Thetis visited Vulcan to entreat him to make new arms for her son, *Il.* XVIII. 428-61.

290. **sine pectore**, 'witless.' Cf. 326, 369.

291. **clipei caelamina.** See *Il.* XVIII. 483, foll. The river of Ocean ran round the rim of the shield in the outermost of the five circles of graven work, sun, moon, and stars occupying the middle, and various scenes of city and pastoral life the other three. Cf. 684, *n.*

293. **immunem . . . Arcton**, 'the beare that never dives in sea,' Golding. Cf. 727 and *Fast.* IV. 575, *liquidique immunia ponti alloquitur gelido proxima signa polo*, *Il.* XVIII. 489, *οἴη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.* So in *Trist.* I. ii. 27, it is called *sicca.* This was found a painful privilege when Phaethon set the world on fire (II. 171), *tum primum radiis gelidi caluere Triones et vetito frustra tentarunt aequore tingui.* The other circumpolar constellations which do not set in the latitude of Greece, including the Little Bear, were not named in Homeric times, but Ovid, though the singular is often thus used, also uses the plural, and specially refers to the discovery of the lesser Bear, and to its use by the Phoenicians in navigation, *Fast.* III. 107.

294. **diversasque urbes**, 'and cities twain,' one in peace, the other besieged, *Il.* XVIII. 490-540. Korn thinks **urbes** corrupt because Ulysses could not declare Ajax unable to recognise the cities, while the mention of them comes in awkwardly among the stars, and with this exception Ovid confines himself to what would have special interest for the sailor-hero Ulysses. (The last remark, however, seems to take no account of *Od.* I. 3, Hor *Epp.* I. ii. 19, *A.P.* 142). He therefore prefers *orbes*, which is found in a Bolognese MS., and which he would interpret of the polar circles, or *polos.* Zingerle adopts *ursas*, the conjecture of C. Schenkl. Ehwald reads *orbes*, explaining it of sun and moon (cf. IV. 348).

Orionis ensem, a conspicuous object in the sky, formed by three bright stars. The story of the Boeotian hunter Orion takes various shapes, in several of which he is shot by Artemis or killed by a scorpion. In *Fast.* V. 537-44, as a punishment for his boast that no beast can encounter him, he has to defend Latona against a scorpion, and for his service is turned into a constellation.

295. This line was rejected by Bentley as a mere repetition of 291, and probably arose from a marginal note.

296. **quid, quod,** used here, as in XIV. 687, in passing to a new point.

297. **arguit,** 'reproaches,' 'denounces.'

incepto. There is no reference to the actual beginning of warlike operations, but only to the recognition of the pledge given to Tyndareus, for which see 34, *n.* Cf. 217, *n.*

serum, emphatic, forming a secondary predicate to **accessisse,** R. § 435.

298. **Achilli.** Cf. 162, *n.*

300. **sum maturior,** 'arrived earlier.' The tense has reference to the time of the discovery: 'I prove to have arrived earlier.'

301. **pia,** 'fond,' the quality being slightly in excess. Cf. *Fast.* IV. 555, where the mother, *stulte pia,* snatches her boy from the hearth, and frustrates the kind intent of Ceres.

303. **si iam.** Cf. 101, *n.*

defendere, 'to repel,' **crimen** being under the double government of **timeo** and **defendere.**

304-5. Ulysses can claim to have detected the deceit of Achilles, while Ajax was at fault in both cases. Cf. 164.

306. **neve admiremur,** 'and that we may not marvel,' Roby, § 1660, R. § 690.

309. **damnasse,** sc. **falso crimine.** There was no less shame in condemning Palamedes on a false charge than in accusing him. Notice the effect of the asyndeton and the exact chiasmus (R. §§ 940, 947).

310. **Naupliades,** son of Nauplius. Cf. 39.

312. **praesto . . . patebant,** 'lay bare revealed to light,' supplying *crimina* as subject. With the reading *pretio,* **objecta** should be taken substantively, 'the crime (the thing charged) was revealed by its wage.' See 56, *n.*

313. **Vulcania Lemnos.** 'The whole island bears the strongest marks of the effects of volcanic fire; the rocks in many places are like the burnt and vitrified scoria of furnaces.

Hence we may account for its connection with Hephaestus, who, when hurled from heaven by Zeus, is said to have fallen upon Lemnos. The island was therefore sacred to Hephaestus, who was frequently called the Lemnian god,' *Dict. Geogr.* See 45, *n.*

315. **consensistis,** 'you were consenting thereto,' a sense which the English verb has now lost. Cf. Milton, *Par. Reg.* II. 130, 'with the vote consenting in full frequence was empowered.'

316. **labori.** R. § 474, *b.*

319. **cum . . . satis,** 'though it were enough.' The subjunctive belongs to Roby, §§ 1730-2, R. §§ 732-4, and not also to Roby, § 1536, R. § 644, the expression being one of those noticed on 17 and 72, in which the indicative is used for what in English would generally be put hypothetically. Cf. Cic. *Lael.* § 98, *satis erat respondere 'magnas.' Ingentes, inquit.*

320. **quoniam,** 'whereas.' Cf. 159, *n.*, and for the matter, 99, *n.*

321. **ne mandate mihi,** 'give me no commission.'

delenda ad Pergama, 'for Troy's destruction.' Cf. 64, *n.*

323. **arte,** 'stratagem.'

324-5. The use of such images of the impossible is common. Cf. XIV. 37-9, *Ex Pont.* IV. v. 41-4, Hor. *C.* I. xxxiii. 7-9, *Epod.* XVI. 25-34, Virg. *Ecl.* I. 59-63. Another way of using them may be seen in Virg. *Ecl.* VIII. 27-8, Hor. *C.* I. xxix. 10-6, *Trist.* I. viii. 1-8, where such impossibilities are declared to be possible after the occurrence of some surprising or unnatural event.

326. **cessante . . . rebus,** 'while my thought for your cause is at fault.' Cf. 290, *n.*

327. **prosit.** Roby, § 1672, R. § 698.

328. **sis licet.** Cf. 18, *n.*

329. **dure,** in accordance with his furious resentment against the chiefs, and especially Ulysses, as described by Sophocles.

330. **cupiasque . . . dari,** 'and long that chance would give me to thee in thy pain.'

331. **haurire,** 'spill,' 'shed,' as we speak of 'drawing' blood. Cf. 425, *n.* After this verse follows in all MSS. *utque tui mihi sic fiat tibi copia nostri,* which is now generally omitted. Korn remarks on the difficulty of connecting this with **cupias** in the protasis, or making it (with *fiet* for *fiat*) the beginning of the apodosis, and suggests that it arose from a marginal note, taken from III. 391, subsequently expanded into a verse. Madvig proposes (*Advers. Crit.* vol. ii. p. 91) to make it parenthetic, reading for *sic sit* (which, he says, is found also in one of Heinsius' MSS.), 'aye, and let me fall into thy hands, so that thou fall into mine.' In 333 the latter half appears also as *longe formidine pulsa,* and has evidently been supplied by interpolation. Bentley proposed to complete it by *fiet tibi copia nostri,* a correction made independently by Riese. Siebelis and Zingerle follow Merkel in retaining **mecum . . . nitar.**

334. **tam,** 'as truly,' 'as surely.'

faveat Fortuna. Roby § 1554.

335. **Dardanio vati,** Helenus. Cf. 99, *n.*

337. **signum penetrale,** 'the shrined effigy,' occupying the inmost and holiest place. Cf. 99, *n.*

338. **conferat.** Roby, § 1610, R. § 674. Cf. 6.

339. **prohibebant,** of the continuous effect of the prohibition, just as the present (present imperfect) is used of divine ordinances still in force, as in Virg. *Aen.* I. 553, *si datur Italiam sociis et rege recepto tendere.*

344. **sua aede,** 'from her own temple,' the adjective being emphasised by position. For the use of *suus* see R. § 894, and cf. 356, 464 ; it is very common in Ovid, as may be seen from a collection of passages in an appendix to Mr. Hallam's edition of the *Fasti.*

345. **eripere, raptam.** This repetition by a participle of the action of a previous verb seems often to be merely ornamental. Sometimes, as perhaps here, it may have the force noticed and illustrated by Orelli on Hor. *Sat.* II. iii. 104, *si quis emat citharas, emptas comportet in unum* ('statim postquam eas emerit'). See also Prof. Seeley's note on Livy I. x. 4, *exercitum fundit fugatque, fusum persequitur* ('routs and instantly pursues'), and cf. 426, IV. 712, *ut in aequore summo umbra viri visa est, visam fera saevit in umbram,* and for a similar use of the present participle, VI. 656. Cf. I. 33.

346. **Telamone creatus,** R. § 512. Cf. 123, *n.*

347. **taurorum . . . septem,** a sarcastic description of the sevenfold shield. Cf. 2, *n.*

348. **Troiae victoria,** R. § 525.

349. **vinci . . . coegi,** *i.e.* I made its conquest possible. The reasoning is that of 171-8. Cf. 374.

351. **meum,** 'my friend.'

pars . . . illo, 'he has his portion of glory in the deed.' Diomede shared the expedition of Ulysses (Virg. *Aen.* II. 163), who, according to one tradition, tried to kill him on the way to the camp, in order to have the sole credit of it.

354. **qui.** Cf. 63, *n.*

pugnacem . . . minorem, 'that the warrior is inferior to the sage.'

sciret, peteret. Contrast the tenses of 346-7, and cf. 128, *n.*

356. **moderatior,** 'less presumptuous.' Ajax, son of Oileus, king of the Ozolian Locrians, though described by Homer as far inferior to Ajax, son of Telamon (*Il.* II. 628), was one of the chief Grecian heroes, especially distinguished for speed of foot and skill in the use of the spear. He violated the sanctity of the temple of Pallas by dragging from it Cassandra (cf. 410, XIV. 468), who had taken refuge there. For this offence his ship was wrecked on the Capharean rocks off Euboea (XIV. 472, *n.*), and himself killed. (Cf. Virg. *Aen.* I. 39-45, ib. II. 403-6).

357. **Eurypylus,** son of Euaemon, a Thessalian hero who led forty ships to Troy (*Il.* II. 734-7).

Andraemone natus, Thoas (not to be confounded with the Thoas of 399), chief of the Aetolians, also the leader of forty ships (*Il.* II. 638-44).

358. **Idomeneus,** son of Deucalion, and grandson of Minos, led the Cretans in eighty ships (*Il.* II. 645-52). He was one of the suitors of Helen.

patria . . . eadem, either Crete or the town in Crete, Lyctus, from which both came (Virg. *Aen.* III. 401, Hom. *Il.* XVII. 611). Cf. 421, *n.*

359. **Meriones**, another Cretan hero, comrade and friend of Idomeneus. These six, with Ulysses, Ajax, and Agamemnon, made up the nine who offered to fight with Hector (*Il.* VII. 162-9). There was at Olympia, where it was seen and described by Pausanias, a bronze group representing them, with Nestor in the act of casting lots. The figure of Agamemnon was distinguished by an inscription, that of Idomeneus by the figure of a cock, the bird sacred to his grandfather Helios, while that of Ulysses was wanting, having been carried off, as was said, by Nero.

maioris . . . Atridae, Menelaus, who had previously made the same offer, but was dissuaded by Agamemnon (ib. 96-122). Cf. XII. 623, *non minor Atrides, non bello maior et aevo.*

360. **quippe.** Siebelis takes this as conjunction, connecting **sunt** also with **manu fortes**, 'since they are mighty of hand and in fight my peers, it was to my gift of policy they yielded.' It may, however, be taken as in XIV. 91 and 525, **nec . . secundi**, being then parenthetical.

363. **vires sine mente.** For the disparagement of strength without wisdom, cf. Hor. *C.* III. iv. 65-8, with Orelli's note.

ratem qui temperat, the steersman.

anteit, as a disyllable.

remigis officium, 'the oarsman's function,' where we should say 'the oarsman,' an instance of the idiom called *comparatio compendiaria*, which results in comparing a person with a thing. It is common in Livy, as II. xiii. 8, *supra Coclites Muciosque id facinus esse*, which is in form the converse of this passage. Cf. id. V. xxiii. 6, *Iovis Solisque equis acquiparari dictatorem.*

milite, in the strict sense of the word, of a private foot-soldier, our 'linesman.' Thus he is distinguished from officers, Liv. VIII. vi. 15, *milites militibus, centurionibus centuriones, tribuni tribunis compares collegaeque*, from cavalry, id. XXVI. xix. 10, *decem milia militum et mille equites.* A number of passages from Caesar are collected by J. Fr. Gronovius in a note on Liv. XXVIII. i. 5. So *exercitus* is properly the body of *milites*, Liv. XXX. xxxvi. 8, *pars exercitus cum omni equitatu.*

368. **tantum** following **quanto**, as in Virg. *Aen.* XII. 19.

in corpore nostro, 'in the frame of man,' 'in our human body.'

vigor, 'life,' the principle of vitality.

371. **quibus,** ablative of duration, Roby, § 1184, R. § 493.

anxius egi, 'I lived unquiet.' Cf. Tac. *Agr.* V. 2, *et anxius et intentus agere.*

372. **hunc . . . nostris,** 'pay this honour as the meed for my service done.' *Titulus* occurs frequently in Ovid in this sense. Cf. VII. 56, *titulum servatae pubis Achivae.*

373. **labor . . . est,** 'our toil is near its end.'

obstantia fata. Cf. 339.

376. **deos.** The reference is to the Palladium only. Cf. 82, *n.* This use of the plural by generalising the expression appears to lay stress on the connotation of the common noun, giving it almost the same effect as would be produced by the use of an abstract term. It was 'the presence of deity' of which Ulysses deprived Troy. Cf. Hor. *C.* IV. xii. 8 (of Procne's vengeance on Tereus) *barbaras regum est ulta libidines,* Eur. *Herc. Fur.* 455 (of Amphitryon, Megara, and the three sons of Hercules), *ὁμοῦ γέροντες καὶ νέοι καὶ μητέρες.*

377. **per . . . agendum,** 'by whatsoever yet may need to be wisely done.' **Per** is strictly without a case. The construction is very common. Cf. Virg. *Aen.* II. 142, ib. X. 903, Liv. XXIII. ix. 2, *per ego te, inquit, fili quaecumque iura liberos iungunt parentibus.*

378. **audax,** requiring courage in the doer. Cf. *Ars. Amat.* II. 22, *audacem pinnis repperit ille viam.*

ex praecipiti petendum, 'full of peril in the quest,' lit. 'to be sought from the steep.' After this verse follows in all MSS. *si Troiae fatis aliquid restare putatis,* which, from its form as a leonine hexameter (cf. 230, *n.* 461), and from its want of force or appropriateness, all recent editors follow Bentley in rejecting.

380. **non datis,** 'will not give.' Cf. 101, *n.*

381. **fatale,** 'fateful,' associated with or required by destiny. So Camillus is called (Liv. V. xix. 2) *fatalis dux ad excidium illius urbis servandaeque patriae.* Cf. Hor. *C.* III. iii. 19.

382. **mota est,** 'was persuaded.'

quid . . . patuit, 'the power of eloquence was revealed in fact' Cf. 569, and for plural *rebus*, XIV. 385, *Amor.* I. xii. 27, *ego vos rebus duplices pro nomine sensi.*

383. **tulit,** 'bore off,' 'won.' Cf. 285, *n.*

384. **solus,** in single combat.

385. **totiens,** a generalisation from the one incident mentioned in 91. Cf. the use of the plural in 376, and the similar use of *totiens* in Virg. *Aen.* I. 407.

unam . . . iram, 'by anger and by anger alone is overborne.' There was a celebrated picture at Rome by Timomachus, representing Ajax in his madness meditating suicide. It is mentioned with its companion picture, the Medea, in *Trist.* II. 525, *sedet vultu fassus Telamonius iram, inque oculis facinus barbara mater habet.* The two were purchased by Julius Caesar for eighty Attic talents (£19,500), and placed in the temple of Venus Genetrix, which he dedicated in an unfinished state in 45 B.C. Cf. *Aetna* 595.

387. **hic certe,** 'this at least.'

an. Roby, § 2255, R. § 888.

388. **hoc.** sc. *ense*, ablative.

389. **domini,** 'of its master.'

391. **tum demum,** 'never till then.'

392. **qua . . . ferrum,** 'throughout its length,' 'up to the hilt.' The other reading, *qua patuit ferro* ('where he was exposed to the sword'), was explained by reference to the story that Ajax when a child was rendered invulnerable, except under the arms, by being wrapped by Hercules in his lion skin. But this is inconsistent with **pectus.** Sophocles makes Ajax fall upon his sword, which after his death still remains fixed in the ground (*Ajax*, 906), and the suicide is dictated by the shame of discovering that in his madness he has been slaughtering the flocks and herds of the Greek army.

396. **Oebalio de vulnere,** from the wound of Hyacinthus, son of Oebalus, beloved by Apollo, who accidentally killed him with the discus. See X. 183-214, where, as here, Ovid combines the two legends as to the flower. Apollo says to the dying Hyacinthus:

flosque novus scripto gemitus imitabere nostros.
tempus et illud erit, quo se fortissimus heros

addit in hunc florem, folioque legatur eodem.
ipse suos gemitus foliis inscribit, et AI AI
flos habet inscriptum.

The double sign (**littera**) is taken to represent first the lament over Hyacinthus (*αἰαῖ*), secondly the initial letters of the name of Ajax. As to the identity of the flower there is much dispute. Some have maintained that it is the Blue Flag (*Iris Germanica*), others that it is a variety of the Corn Flag, such as the one called *Gladiolus Byzantinus*, rose-purple in colour. Ovid, whom Keightley calls 'a more accurate observer than Virgil,' says that it resembled a white lily except in colour, and it has been identified by Martyn, whom Keightley follows, with *Lilium Martagon*, or Turk's Cap Lily. "Daubeny, who examines the question what the flower was at some length (*Roman Husbandry*, pp. 236-8), concludes 'that the term ὑάκινθος was in general applied to some plant of the lily tribe; but that the poets confounded with this the larkspur (*Delphinium Ajacis* L.), which has upon it the markings alluded to (AI AI); and that the name Hyacinth was given in the first instance to the plant which most distinctly exhibited them.'" (Ellis on Cat. LXI. 89, where is mentioned a figure of the flower found in the Vienna MS. of Dioscorides). See Appendix.

399. **Hypsipyle** was daughter of Thoas, King of Lemnos. When the Argonauts visited Lemnos, they found her reigning as queen, the women of the island having slain all the men. Hypsipyle concealed and saved her father, who, however, according to one story, was subsequently discovered and killed. This, and the later massacre of Athenian women who had been carried off by the Pelasgian inhabitants of the island, gave rise to the proverbial expression, Λήμνια ἔργα (Herod. VI. 138). A lost play of Aeschylus, *Hypsipyle*, was no doubt on this subject.

401. **Tirynthia.** Hercules is often called *Tirynthius*, as in VII. 410. His father, Amphitryon, was expelled from Argolis before or soon after the birth of the hero, who subsequently recovered Tiryns.

402. **domino comitante.** Their possessor is subordinated to the precious arrows. Cf. 51, *n*. 138.

403. **manus ultima,** 'the last hand,' 'the finishing touch,' Cf. Virg. *Aen.* VII. 572, *extremam...bello imponit...manum.*

404-17. There has evidently been considerable interpolation

here. Korn follows Bentley and Merkel respectively in rejecting 404-7 and 409-17. The death of Priam and the carrying away of the Trojan women are related twice, and the mention here of Hecuba's metamorphosis anticipates the conclusion of the whole story. Korn also remarks on the obscurities of expression, as in **post omnia** and **tendebat**, and on the want of connection between 407, 408, and 409, and between 414 and 415. The details also, which may have been derived from Virg. *Aen.* II. 403-6 and 515-7, and from Seneca, *Troad.* 1081, are foreign to the purpose of the narrative.

406. **novo,** 'sudden.' The expression seems to be taken from VII. 362, *et quos Maera novo latratu terruit agros*, where, as frequently, the epithet is used of a characteristic induced by sudden metamorphosis, and need not be connected predicatively with **terruit.**

407. **in angustum clauditur,** 'narrows to the strait.' The Cynossema (*κυνὸς σῆμα*, Dog's Tomb), the supposed burial-place of Hecuba, was on a promontory in the Thracian Chersonese nearly opposite Abydos.

408. **consederat,** 'had fallen.' The word is used of the collapse of buildings in a fire, and the consequent subsidence of the flames. Cf. Virg. *Aen.* II. 624, and for another sense, 1, *n.*

409. **exiguum senis.** The blood of the aged was supposed to be scanty. So of the old ram killed by Medea and changed to a lamb in order to tempt the daughters of Pelias by a proof of her skill, VII. 314, *Haemonio marcentia guttura cultro fodit et exiguo maculavit sanguine ferrum.*

Iovis ara, the altar of Ζεὺς Ἑρκεῖος, Eur. *Troad.* 16. Cf. *Ibis*, 284, *cui nihil Hercei profuit ara Iovis.* The slaughter of Priam by Pyrrhus (cf. 155, *n.*) is related at length by Virgil, *Aen.* II. 506-59.

410. **tractata comis.** Cf. Virg. *Aen.* II. 403, *trahebatur passis Priameia virgo crinibus.* See 336, *n.*

antistita Phoebi. Cassandra had received the gift of prophecy from Apollo.

non . . . palmas, 'unavailing hands.' But **palmas** is to be taken strictly, the hand being held in supplication with the palm uppermost. Cf. VIII. 681, *manibusque supinis concipiunt preces*, Virg. *Aen.* IV. 205, Hor. *C.* III. xxiii. 1, Aesch. *Prom. Vinct.* ὑπτιάσμασιν χερῶν.

412. **Dardanidas**, Greek accusative of 3rd declension, R. § 170.

signa . . . amplexas. Cf. Virg. *Aen.* II. 517, *divom amplexae simulacra.* The perfect participle describes the state, the effort towards which would be expressed by the imperfect participle *amplectentes*, as in VI. 100, where Cinyras strives to embrace his daughters who have been turned to stone, *gradus templi, natarum membra suarum, amplectens.* Instances in which the action of the perfect participle is not past in reference to the action of the verb, are not rare. They are most commonly recognised in deponent verbs where English represents them by a present participle. See Key, *Lat. Gr.* § 1273, and compare the use of *operatus* in Hor. *C.* III. xiv. 6, Virg. *Georg.* I. 339, *feriatus* ('keeping holiday'), Hor. *C.* IV. vi. 14, *solatus*, Virg. *Georg.* I. 293, *Aen.* V. 708, *usus*, 657, XIV. 546, *vectus*, V. 360, *invectus*, XIV. 538, Virg. *Aen.* I. 155, *blanditus*, VI. 440, XIV. 705. For passives cf. *actus*, Liv. I. xii. 3, *relictus*, ib. xxxiv. 2, *caesus*, id. II. xxxvi. 1. Other references and a discussion of similar usages in the participles generally may be found in Wagner's *Quaestiones Virgilianae*, XXIX.

413. **templa tenentes.** Cf. Virg. *Aen.* II. 490, *amplexaeque tenent postes atque oscula figunt.*

414. **invidiosa** is generally taken to mean 'enviable' or 'envied,' as in IX. 10, *pulcherrima virgo multorumque fuit spes invidiosa procorum.* Mr. King translates 'the prize and spoil of wrangling Greeks.' But the word may also be used of what excites *invidia* in its other senses, as frequently in the sense of 'hateful'; 'inuidiosa saepius Ouidio sunt quae propter miseriam uel crudelitatem inuidiam mouent in auctores.' (R. Ellis on *Ibis*, 121, citing this passage and V. 513). Here it seems to mean 'pitiful' or 'odious,' rousing pity and indignation in the onlookers. Cf. V. 513, where it is used of Ceres in her grief for the loss of Proserpine: *ante Iovem passis stetit invidiosa capillis*, VII. 603, of the inhabitants of Aegina dying of pestilence, *ante ipsas, quo mors foret invidiosior, aras* ('nay, at the altar's foot, so more the cruel Gods reproaching,' King).

415. **mittitur**, 'is hurled.' Cf. 438. Astyanax or Scamandrius (*Il.* VI. 402) was thrown from a tower of Troy by Ulysses, according to one story in order that he might not, as was prophesied, restore the kingdom of Troy; according to another, because Calchas announced that the departure of the Greeks was impossible until he had thus been put to death.

416. This forms, as it were, a companion picture to the one in Virg. *Aen.* II. 453-7 of Andromache's frequent visits with the child to Priam and Hecuba. Cf. *Ibis*, 563, *vel videas quod iam cum flammae cuncta tenerent, Hectoreus patria vidit ab urbe puer*. The details may be imitated from Seneca, *Troad.* 1081,

turri in hac blando sinu
fovens nepotem, cum metu versos gravi
Danaos fugaret Hector et ferro et face,
paterna puero bella monstrabat senex.

418. **flatu secundo,** a breeze 'following,' and so favourable. Cf. 630, 728.

421. **patriae,** 'of their city.' The meaning of the word is frequently thus restricted; 'fatherland' is too large a term. Cf. V. 652, *patria est clarae mihi, dixit, Athenae*, Liv. I. 18, *cremata patria*, id. IV. ii. 13, *minari se proditurum patriam, oppugnari atque capi passurum*, Cic. *de Legg.* II. ii. 5.

423. **Hecuba.** Cf. 549, 556. Ovid generally retains the original long quantity of Greek nominatives feminine of 1st declension, as in Electra, *Fast.* IV. 177, Amalthea, ib. V. 155, Rhea, ib. IV. 201. Cf. Ter. *Eun.* 107, 707, *Phor.* 865, 1037.

424. **ossibus . . . dantem.** Cf. VIII. 537-41, and Tennyson's *Rizpah*.

425. **Dulichiae,** of Ulysses (cf. 107, XIV. 226), to whom she had fallen in the division of spoil. Cf. 485-7.

hausit. The primary meaning of this word seems to be to 'dip' what is liquid, or 'dig' what is solid, with the general idea of producing a cavity. Cf. *Fast.* II. 294, *nectar erat palmis hausta duabus aqua*, IX. 35, *ille cavis hausto spargit me pulvere palmis*. In the former use (for which cf. 535) it passes to the general sense of 'drain,' 'drink' (XIV. 277), 'draw,' (of breath, as in Virg. *Aen.* X. 899, *hausit caelum*, XIV. 129, and metaphorically of the flame of love, VIII. 326, X. 252, of light, Virg. *Georg.* II. 340, and metaphorically, XV. 64, *oculis ea pectoris hausit*, of sound, 787, XIV. 309, of blood, 331, IV. 118). For the latter cf. 526, 564, XIV. 136, XI. 187, and the very frequent use of wounds inflicted by a sharp instrument which scores or gashes the flesh, as in VIII. 371, *rostro femur hausit adunco*, IX. 413, *cognatumque latus Phegeius hauserit ensis*, and without mention of the weapon, V. 126, *haerenti latus hausit Abas.*

427. **Hectoris.** The emphatic repetition of the name is of course intentional.

haustos. Cf. 345, *n.*

428. **inferias inopes,** 'penury's offering.' Cf. 525, Soph. *El.* 449, where Electra says of the same offering σμικρὰ μὲν τάδ' ἀλλ' ὅμως ἄχω.

429. **ubi . . . fuit,** to be taken with **Phrygiae.**

430. **Bistoniis.** The Bistones were a Thracian people living on the western border of Thrace about Abdera, while the story of Polydorus is localised either in the Thracian Chersonese (Eur. *Hec.* 8), or, as by Virgil, *Aen.* III. 18, near the mouth of the Hebrus at Aenus or Aeneadae. But Ovid applies the name to the people of Thrace generally, and even to the tribes about Tomi beyond its borders (*Ex Pont.* I. iii. 59, ib. IV. v. 35).

432. **Phrygiis ab armis,** 'from Phrygian (Trojan) warfare.' Cf. 50 for this use. The Homeric version of the story makes Achilles slay Polydorus in battle, *Il.* XX. 407-18. The version dramatised by Pacuvius (alluded to by Horace, *Sat.* III. iii. 60) was again quite different in the account of Polydorus' death, as is also a fourth version given at length in *Dictys Cretensis,* II. 18-27. Ovid follows the *Hecuba* of Euripides.

435. **cecidit.** Cf. Virg. *Georg.* IV. 209, *stat fortuna domus.*

inpius, 'foully,' as sinning against sacred obligations. Virgil (*Aen.* III. 45) represents Polydorus as struck down and pinned to the ground by spears, the cornel wood shafts of which grew into a thicket over him.

438. **scopulo,** ablative with **misit,** R. § 509.

440. **dum . . . esset,** Roby, § 1664-6, R. § 692. As may be seen by comparing the examples given there under *a* and *b,* the conception of purpose is suggested by the matter of the sentence, not by its form, as the subjunctive mood merely 'expresses an action or event as thought or supposed, rather than as done or narrated.' The delay of the voyage was caused by the angry spirit of Achilles (Eur. *Hec.* 113).

441. **hic.** Euripides, in making the ghost of Achilles appear at his cenotaph in Thrace (*Hec.* 37), deserts for obvious reasons the older tradition followed by Virgil (*Aen.* III. 322), according to which he appeared at his grave on the Sigeian promontory.

quantus . . . solebat, 'in full stature as he lived,' and in full panoply, χρυσέοις σὺν ὅπλοις (Eur. *Hec.* 112). He was nine cubits high, according to Lycophron. Everything is on a gigantic scale in the heroic age. So Priam is called μέγας, *Il.* XXIV. 477, *ingens,* Virg. *Aen.* II. 557; so Turnus, ib. XII. 927, Aeneas, ib. VI. 413, and his hand, ib. V. 487. In the same spirit are the descriptions of the huge stones and trees hurled by the heroes. Cf. III. 59, XII. 510 (with the sarcastic reference, Juv. I. 11), Virg. *Aen.* XII. 896-900, *Il.* V. 303, ib. XII. 445-9 (with Juv. XV. 65-71), and the accompanying contrasts of modern degeneracy. This degeneracy was connected with the gradual decline of the earth's productive power, dwelt on by Lucr. II. 1150 *sqq.* and V. 826. For much more information see Mayor on Juv. XV. 69.

442. **humo . . . rupta,** 'from the ground which far about him brake,' Golding. Cf. Liv. V. xli. 5, *dilapsi ad praedam vacuis occursu hominum viis* ('through streets where no man met them'), Sall. *Jug.* 85, § 29, *cicatrices adverso corpore possum ostentare.* The so-called ablative absolute is not to be distinguished from the general use of the case expressing accompanying circumstances, such as those of time, place, manner, means, and cause. The supposed distinction rests merely on the accident that the usages thus grouped are commonly rendered in English either by a subordinate clause, or by a participial construction without preposition. See Key, *Lat. Gr.* § 1013, Roby, § 1240, R. § 504.

443. **referebat,** 'recalled.' The descriptive force of the tense could only be rendered by adopting a participial construction ('recalling'). For the use of the verb cf. *Ibis,* 545, *referas exempla Thyestae.*

444. **iniusto,** 'lawless,' in accordance with the character of Achilles as described by Horace, *A.P.* 122, *iura neget sibi nata, nihil non arroget armis.* The reference is to the scene described in *Iliad* I. where Achilles half draws his sword upon Agamemnon, but is restrained by Minerva.

petiit. The original long quantity is thus preserved by Ovid wherever *petiit, subiit,* &c., are followed by a vowel. The following instances occur in the Metamorphoses: *petiit,* II. 567, IX. 611, *abiit,* IV. 711, XI. 14, XV. 111, *adiit,* IV. 317, IX. 610, X. 15, XV. 63, *interiit,* III. 546, *periit,* XIV. 618, *praeteriit,* XIV. 101, *rediit,* 958, XIV. 519 and 766, *subiit,* I. 114, VII. 170, *prosiluit,* VI. 658. *Transiit* and *exiit* do not

occur in Ovid, and Lachmann proposed to alter all passages in Virgil in which they are found as dactyls. See Conington's Excursus on *Georg.* II. 81, and Munro on Lucret. III. 1042.

447. **ne facite,** Roby, § 1597, R. § 669. The periphrases by which a prohibition is made less peremptory are inappropriate to the simple and direct language of poetry.

ut . . . sepulchrum, 'that so my tomb shall not lack its offerings.' **Ut non** expresses the result without that special association with purpose which came to belong to *ut ne.* Cf. Cic. *in Verr.* IV. § 45, *ut non conferam vitam neque existimationem tuam cum illius,* id. *pro leg. Manil.* § 44, *ut plura non dicam,* with Halm's note. For **honos** cf. 287, *n.*

448. **mactata Polyxena.** Cf. 64, *n.*, 619, *n.*

449. **parentibus,** 'complying,' not without debate, but here also Ulysses' eloquence prevailed with the chiefs, Eur. *Hec.* 119-42.

451. **plus . . . femina,** 'more than woman.' The juxtaposition of **femina** and **virgo** has no special force.

452. **diro busto,** dative. Properly it was only a cenotaph, 441, *n.*

453. **memor sui,** remembering her royal birth, and bearing herself accordingly.

aris, of a single altar. Cf. 82 *n.*

454. **sibi . . . parari,** 'that it was she for whom the horrid rites were making ready.' **Sacra** is used of the salt barley cake and other apparatus of sacrifice, Virg. *Aen.* II. 132, *mihi sacra parari, et salsas fruges et circum tempora vittae.* In 624, X. 6. 6, it is used of the images of the gods, *sacra retorserunt oculos.*

455. **Neoptolemum,** son of Achilles and Deidamia, chosen as next-of-kin to present this offering, Eur. *Hec.* 224.

456. **suo,** emphatic, as **sibi** above.

457. **generoso,** 'gentle' (cf. XIV. 698), a word which in the substantive also has replaced the older usage of 'generosity,' for which see Trench, *Select Glossary,* and also s.v. kindly. For **iamdudum,** 'immediately,' cf. Virg. *Aen.* II. 103.

sanguine. The spirit was to be appeased by drinking the maiden's blood, Eur. *Hec.* 536-41, ἐλθὲ δ', ὡς πίῃς μέλαν κόρης

ἀκραιφνὲς αἷμα...πρευμενὴς δ' ἡμῖν γενοῦ, λῦσαί τε πρύμνας καὶ χαλινωτήρια νεῶν δὸς ἡμῖν. Cf. 619 *n.*

458. **nulla . . . est,** 'I am ready.' Cf. Eur. *Hec.* 557-65, where the action of baring the throat and breast is more fully described.

> ἰδοὺ τόδ', εἰ μὲν στέρνον, ὦ νεανία,
> παίειν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα
> χρῄζεις, πάρεστι λαιμὸς εὐτρεπὴς ὅδε.

460. **scilicet . . . vellem,** 'Polyxena, be sure, would have been the slave of none.' Cf. Eur. *Hec.* 349-68, where she describes the horrors involved in slavery for herself, τὴν Ἕκτορός τε χἀτέρων πολλῶν κάσιν. So in Virg. *Aen.* III. 321 she is styled by Andromache *felix una ante alias Priameia virgo...quae sortitus non pertulit ullos.*

461. If the line be retained, whether with *haud* or *aut* (with the latter the two lines must be read interrogatively), the sense must be as explained by Bothe (cited by Jahn); it is only *generoso sanguine* that the angry spirit can be appeased; if she clings to life, as she says of herself (Eur. *Hec.* 348), κακὴ φανοῦμαι καὶ φιλόψυχος γυνή, and such a sacrifice would be unavailing. This explanation removes the inconsistency with 467 of which Korn complains, but the expression remains harsh and difficult. It is besides a leonine hexameter (cf. 230, 379).

462. **vellem . . . posset,** 'would only that my death could escape my mother's ken,' Roby, §§ 1536, 1606, R. §§ 644, 672. The frequency with which this construction occurs is worth noticing: cf. 805, IX. 490, *tu me vellem generosior esses,* ib. 531, X. 355, XI. 696, XIV. 482. It should be observed that **vellem** in the subjunctive strictly corresponds in its reference to **volebam** of the indicative, and is limited to past time; here it is used to express a wish which is impossible, because it is concerned with what has already been determined otherwise. For **fallere** used of things which escape notice, cf. 771, *n.* VI. 657, where is described the gradation of colour in the rainbow:

> *in quo diversi niteant cum mille colores*
> *transitus ipse tamen spectantia lumina fallit;*
> *usque adeo quod tangit idem est, tamen ultima distant.*

463. **obest,** as we say 'is in the way.' So *obstare* is used of a person whose conduct gives offence, Pers. V. 163, *an siccus dedecus obstem cognatis,* and of a thing which creates dislike,

Virg. *Aen.* VI. 64, *quibus obstitit Ilium et ingens gloria Dardaniae.* She cannot bear to think of her mother's grief, though, as she reflects, it is misdirected.

465. **vos modo,** addressed to the young men appointed to restrain her struggles, *σκίρτημα μόσχου σῆς καθέξοντες χεροῖν*, as Talthybius relates to Hecuba, Eur. *Hec.* 525-7, 544-52.

466. **tactu virgineo,** 'from touch of a maiden,' the adjective being equivalent to an objective genitive, Roby, § 1315. Cf. 211, *n.*, Liv. III. xix. 11, *divinis humanisque obruti sceleribus*, Virg. *Aen.* II. 583, *nullum memorabile nomen feminea in poena est*, Milton, *P.L.* VI. 879, 'Heaven soon repaired her mural breach.' The juxtaposition of **viriles** and **virgineo** is effective, as in IV. 682, *nec audet appellare virum virgo.* This is a touch added by Ovid, as in Euripides the feeling is only of the indignity inflicted upon herself; *δούλη κεκλῆσθαι βασιλὶς οὖσ' αἰσχύνομαι.*

468. **quisquis is est.** As in 454, Ovid varies from the story of Euripides, in which the decision of the Greek chiefs with its reasons is announced beforehand to Hecuba and Polyxena.

469. **siquos.** Cf. 137, *n.*

473. **redimebat,** 'she would buy it,' 'was ready to buy it.' The only instance was that of Hector in *Iliad* XXIV. For the descriptive force of the tense cf. 101, *n.*, 380.

474. **dixerat,** 'she ceased.'

475. **flens invitusque.** Cf. Eur. *Hec.* 566, *ὁ δ' οὐ θέλων τε καὶ θέλων, οἴκτῳ κόρης·*

476. **praebita . . . ferro,** 'pierced with a sword-thrust her proffered breast,' not as in Eur. *l.c.* the throat, *πνεύματος διαρροάς.*

477. **defecto poplite,** 'with failing knee.' Cf. IX. 155, *vires defecto reddat amori.* In Euripides, before addressing Neoptolemus, she kneels to receive the blow.

478. **ad fata novissima.** Cf. 180, *n.*

479. **cura . . . tegendas,** 'she bethought herself to cloak all that should be hidden.' For the care to fall decently, cf. Eur. *Hec.* 568-70, *Fast.* II. 833 (of Lucretia) *tunc quoque iam moriens, ne non procumbat honeste, respicit, haec etiam cura cadentis erat.* The passage from Euripides is quoted by Pliny (*Epp.* IV. xi. 9)

in his account of the like modesty displayed by the Vestal Cornelia, who, probably innocent, was entombed alive by Domitian: *quin etiam cum in illud subterraneum cubiculum demitteretur, haesissetque descendenti stola, vertit se ac recollegit, cumque ei carnifex manum daret, aversata est et resiluit.*

481. **deploratos,** 'lost,' 'dead,' an extension of the meaning 'given up for lost.' Cf. *Trist.* I. iii. 46, *pro deplorato non valitura viro,* and the similar use in Milton, *Par. Lost,* I. 660, 'peace is despaired, for who can think submission?'

482. **dederit,** the subjunctive of *oratio obliqua;* 'they tell over all the blood that a single house has spent.'

483. **o modo . . . parens,** 'who wast but now wife and mother of kings.' For **dicta** cf. XIV. 152, *n.*

484. **Asiae . . . imago,** 'mirror of Asia in her pride.' So Augustus is addressed, *Trist.* V. II. 49, *o decus, o patriae per te florentis imago, o vir non ipso quem regis orbe minor.* For the extension of Priam's dominion cf. Virg. *Aen.* II. 557, Cic. *de Div.* I. xl. § 89, Juv. X. 266. The reference is of course only to the western part of Asia Minor, which was all that the Romans understood by the term. Of the Roman province thus named Cicero says (*pro leg Manil.* § 14): *Asia vero tam opima est ac fertilis, ut et ubertate agrorum et multitudine earum rerum quae exportantur, facile omnibus terris antecellat.* But perhaps the reference of **florentis** is rather to the barbaric magnificence characteristic of Asiatic monarchs. For this use of the word cf. Virg. *Aen.* VII. 804, and Munro on Lucr. IV. 450.

485. **praedae mala sors,** 'a sorry share of spoil,' to draw which would be small gain. For *sors* used of a person cf. *Fast.* VI. 29, *Saturnum prima parentem feci; Saturni sors ego prima fui.* The expression is imitated by Seneca, *Troad.* 58, *praeda quem vilis sequar? . . . mea sors timetur, sola sum Danais metus.*

486. **tamen,** 'after all,' in spite of all that made Hecuba a prize of little value.

partu edideras, 'hadst given birth to.' The tense has reference to **nollet.**

487. For the form of expression cf. *Fast.* V. 199, *quae fuerit mihi forma, grave est narrare modestae, sed generum matri repperit illa deum.*

490. **in vulnera.** Cf. IV. 140, *vulnera supplevit lacrimis, Her.* XI. 125, *lacrimasque in vulnera funde.*

491. **oscula**, the mouth of Polyxena.

consueta, (neuter plural) 'as she was wont,' misfortune having made the expression of grief familiar to her. The use is a common one. Cf. II. 265, *nec se super aequora curvi tollere consuetas audent delphines in auras.*

492. **concreto**, 'clotted.' Cf. XIV. 201, and for **canitiem verrens**, 961.

493. **plura . . . haec.** Cf. *Fast.* IV. 689, *is mihi multa quidem, sed et haec narrare solebat.*

494. **dolor . . . matri**, 'thy mother's last sorrow.' For the dative cf. Hor. *C.* I. xv. 21, *Laertiaden, exitium tuae genti*, with Orelli's note.

495. **iaces**, 'thou art fallen.' So I. 720, *Arge, iaces*, *Her.* III. 106, *qui bene pro patria cum patriaque iacent.*

tuum . . . vulnus. Cf. for the form of expression X. 197, *videoque tuum, mea crimina, vulnus.*

496. **ne perdiderim**, Roby, §§ 1630, 1642, R. §§ 678, 682.

500. **exitium Troiae**, so called because he was the most formidable of its foes. So are styled also Ulysses and Paris the latter of whom Priam was warned by an oracle not to rear. Cf. 494, *n.*, Cic. *de Div.* I. xxi. 42.

nostri orbator, 'my bereaver.'

501. **Paridis Phoebique sagittis.** Cf. 282, *n.*

503. **metuendus erat**, 'I have need to fear him.' The tense of **erat** has reference to the feeling of security ('I thought I had no need to fear him') which has now passed away. Cf. 222, *n.* For dative **mi** cf. IX. 191.

cinis ipse sepulti, 'his very ashes in the tomb.' So in XII. 620 his warlike spirit lives in his shield: *ipse etiam, ut cuius fuerit dignoscere possis, bella movet clipeus, deque armis arma feruntur.*

505. **Aeacidae . . . fui**, 'it is for the Aeacid that I have brought forth sons.'

507. **soli . . . restant.** Cf. *Her.* I. 51 (of Penelope) *diruta sunt aliis, uni mihi Pergama restant.*

508. **in cursu**, 'in mid career,' a metaphor of very frequent occurrence in Ovid. Cf. X. 400, *fortuna domusque sospes et in*

cursu est. So it is used with *vox, spes, furor,* in *Fast.* V. 245, ib. VI. 362, *Rem. Am.* 119. So in the plural, *cursibus in mediis Her.* XVI. 320.

maxima rerum, 'queen of the world.' For similar uses of superlatives with *rerum* cf. XIV. 489, *Ars Amat.* I. 359 *laetissima rerum* (of a lady), Virg. *G.* II. 534, *rerum facta est pulcherrima Roma, Her.* IX. 107 *maxime rerum,* ib. IV. 125, *pulcherrime rerum,* Hor. *Sat.* I. ix. 4 *dulcissime rerum.* An instance with the neuter is XII. 502 (of the Centaurs) *quid quod fortissima rerum in nobis natura duplex animalia iunxit?* Prof. Palmer remarks (on Hor. l. c.), 'In such phrases *rerum* is used as a stronger expression than *hominum,* and its gender is ignored, being treated as a singular = the world.' It seems unsatisfactory to limit the genitive thus strictly to the partitive relation: perhaps we must not follow Conington in calling it (on Virg. *G.* II. 15, *nemorum quae maxuma frondet aesculus* and so *Aen.* VII. 83) 'a kind of local genitive,' and comparing Aesch. *Ag.* 509, ὕπατος χώρας Ζεύς. Cf. Milt. *P. L.* VIII. 414, 'Supreme of things.'

509. **tot . . . potens,** 'rich in my many sons-in-law and sons.' Cf. 22, XIV. 657, Virg. *Aen.* VII. 55, *Turnus avis atavisque potens.* The collocation **generis natisque** sounds strange in English, but cf. VI. 38, *audiat istas si qua tibi nurus est, si qua est tibi filia, voces,* Cat. LXXII. 3, *dilexi tum te non tantum ut vulgus amicum, sed pater ut gnatos diligit et generos.* (So *matresque nurusque* occurs III. 529, IV. 9, and *nurus* is very frequently used by Ovid in the sense of 'bride,' as in *Her.* VIII. 12). The relation between the **gener** and his wife's parents, especially her father, was at Rome peculiarly intimate, and even sacred, to a degree which was not true of the marriage tie itself. Indeed sentiment was largely transferred from the one relationship to the other. This comes out in many ways, as in the horror with which strife between those thus allied was regarded (cf. XIV. 801, *Fast.* III. 202, *tum primum generis attulit arma socer*), and in the praise bestowed on fidelity to this relationship. Thus in the description of the iron age, I. 144: *vivitur ex rapto; non hospes ab hospite tutus, non socer a genero; fratrum quoque gratia rara est.* So Tacitus (*Hist.* I. iii. 1) recites among the redeeming features of the age: *comitatae profugos liberos matres, secutae maritos in exsilia coniuges; propinqui audentes, constantes generi.*

510. **trahor,** 'am haled away,' 'am borne to distant exile.' The word is associated not necessarily with violence, but rather with distance and difficulty (whence it passes naturally to the

sense of 'draw out,' 'prolong,' as in IX. 767, *nunc ficto languore moram trahit*. Cf. VII. 66, *semper tenens quod amo, gremioque in Iasonis haerens, per freta longa trahar*, VIII. 141, [illegible] *puppimque amplexa recurvam per freta longa trahar*. So Hor. C. I. xv. 1, *pastor cum traheret per freta navibus Idaeis Helenen*.

511. **data . . . trahentem,** 'plying wearily the task assigned,' or literally 'spinning the given weight of wool,' for such was the usual task of female slaves. Cf. *Her*. III. 75 (Briseis to Achilles) *nos humiles famulaeque tuae data pensa trahemus, et minuent plenos stamina nostra colos*. **Trahentem** is in point both physically in the sense of drawing a continuous thread from the *pensum* or clew of wool, and metaphorically in its association just noticed with prolonged labour. A like double use is noticed by Dr. Ellis on Cat. LXIV. 310 (of the Fates spinning) *aeternumque manus carpebant rite laborem* ("*carpebant*, 'were busy with,' a word chosen here from its double use of pulling the tuft off wool, *carpentes pensa*, G. I. i. 390, and pursuing a way or assigned course.")

512. **illa,** 'yon,' known and observed from far and near by the whole world, and so sometimes best rendered by 'famous.' So it is used in retrospect of the past (I. 79, of the Demiurge, *ille opifex rerum, mundi melioris origo*), in prospect of the future (Cic. *ad Att.* X. viii. 8, *tempus est nos de illa perpetua iam, non de hac exigua vita cogitare*), of that which is matter of common knowledge and experience (Lucr. I. 82, *saepius illa religio peperit scelerosa atque impia facta*, id. IV. 181, *ut est cycni melior canor ille gruum quam clamor*, and so often in similes, Virg. *Aen.* XII. 5), and especially of the gods, as we speak of 'heaven above' (*Aen.* VII. 110, *sic Iuppiter ille monebat*, where see Henry and Conington).

513. **Priameia.** For the use of adjectives in the sense of possessive genitives cf. 45, 579, XIV. 85 and 441, and see Roby, § 1277, Madv. § 300 obs. 3.

514. **post tot amissos,** 'after so many lost,' 'after all our partings.' Cf. 64, *n*. The use is imitated by Milton, *P.L.* X. 687, 'at that tasted fruit'; so with an adjective, ib. II. 234, 'the former vain to hope argues as vain the latter.'

515. **busta** need not be explained, as by Lewis and Short, as equivalent to *Manes, piare* and *expiare* being used not merely of 'appeasing' a deity angered, of 'expiating' a crime committed, and of 'purifying' a thing polluted (as in Livy V. l. 2),

but also, in a sense for which we have, as might be expected, no convenient English equivalent, of neutralising and rendering harmless any object or occurrence from which supernatural dangers are apprehended. Cf. Virg. *Aen.* VI. 379, *prodigiis acti caelestibus ossa piabunt*, *Fast.* III. 311, *quoque modo possit fulmen monstrate piari*, Liv. V. 1. 5, *expiandae etiam vocis nocturnae mentio inlata.*

516. **quo . . . resto**, 'to what end am I stubborn to abide.' **Ferrea** is used of the hardihood which resists the assaults of grief, as in XIV. 721, of the hard-heartedness which shuts out the access of pity.

517. **servas.** Cf. Milt. *P.L.* II. 158, 'whom his anger saves to punish endless.'

519. **vivacem**, proleptic, 'so as to make me live long.' Cf. XIV. 104.

differtis, 'do you respite.' For the use of a person cf. XII. 76, *decimum dilatus in annum Hector erat*, and for a simiiar expression in Greek, Soph. *Aj.* 476, *προσθεῖσα κἀναθεῖσα τοῦ γε κατθανεῖν.*

posse, 'could ever' at any subsequent time. The same idiom which allows the use of the indicative mood of *possum* where the act (as distinguished from the possibility of the act) would need hypothetical expression (Roby, § 1535, R. § 643), also enables the present (imperfect) infinitive **posse** to be used where the act itself would be expressed by a future infinitive. Cf. Caes. *B.G.* I. 3, *totius Galliae se potiri posse sperant*, Liv. I. xxii. 4, *satis sciebat negaturum Albanum ; ita pie bellum indici posse.* For the expression cf. XII. 607, *quod Priamus gaudere senex post Hectora posset, hoc fuit.*

521. **felix . . . est.** Cf. XIV. 480-2, Hom. *Od.* V. 306, Virg. *Aen.* XI. 159, *felix morte tua neque in hunc servata dolorem.* Priam himself, however, serves Juvenal as an example of the ills of long life ; he should have died *diverso tempore, quo non coeperat audaces Paris aedificare carinas* (X. 264).

522. **vitam . . . reliquit**, 'left throne and life at once,' *i.e.* died a king.

523. **at . . . virgo**, 'but, perhaps, a princess, thou wilt be dowered with funeral pomps.' **Puto** is, of course, ironical.

525. **tibi** and **fletus** are emphatic, in contrast with the happier fate of others. Cf. 428, *n*.

526. **haustus.** Cf. 425, *n*.

527. **cur.** Cf. 114, *n*.

530. **Ismario,** Thracian, from a mountain on the southern coast of Thrace, west of the Hebrus, among the Cicones. Cf. Virg. *Ecl.* VI. 30.

531. **vulnera,** of a single wound. Cf. 108, *n*., 376, *n*.

533. **anili,** either 'feeble,' or, as Gierig thinks, merely ornamental, describing the step as that of an old woman. Cf. X. 406 (of the nurse) *gremio lacrimantem tollit anili*, Virg. *Aen.* IV. 641, *gradum studio celerabat anilem* (where see Henry). The same use is found in 785, XIV. 117, 184, and 341, IV. 175. In Euripides it is a servant sent to fetch water, who finds the body and conveys it to Hecuba (*Hec.* 663-83).

534. **lacerata comas.** For this middle or reflexive use see Roby, § 1126-7, R. § 471, and cf. 53, *n*.

535. **hauriret,** 'dip.' Cf. 425, *n*.

536-7. Polymestor's crime was twofold. Cf. Eur. *Hec.* 706:

> *ἔκτεινε, τύμβου δ', εἰ κτανεῖν ἐβούλετο,*
> *οὐκ ἠξίωσεν, ἀλλ' ἀφῆκε πόντιον.*

538. Korn quotes Sen. *Hipp.* 607, *curae leves loquuntur, ingentes stupent.* Cf. Shakespeare, *Macbeth*, IV. iii. 209, 'Give sorrow words: the grief that does not speak, whispers the o'erfraught heart and bids it break.'

539. **lacrimas . . . devorat.** Cf. *Fast.* IV. 845:

> *haec ubi rex didicit, lacrimas introrsus obortas*
> *devorat, et clausum pectore vulnus habet.*

540. **duro . . . saxo.** Washietl quotes the description of Hecuba's grief from Ennius (trag. 66): *quasi ferrum aut lapis durat, rarenter gemitum conatur trahens.* Cf. Keats *Hyperion*, I. 'sat grey-hair'd Saturn, quiet as a stone.'

541. **adversa terra,** 'fast upon the ground,' with the ground directly opposite. Cf. 442, *n*., and for the expression, *Her.* VI. 26, *in opposita lumina fixus humo*, Liv. XXI. vii. 10, *adversum femur tragula graviter ictus cecidit.*

543. **positi,** 'prostrate,' and so 'fallen.' Cf. 495, *n.*

544. **armat . . . ira.** For a similar expression cf. 91, *n.* VI. 687 (of Boreas), *quid enim mea tela reliqui, saevitiam et vires iramque animosque minaces?*

545. **simul.** The process by which the strictly coordinate structure of the two clauses with *simul* or *simul ac* is replaced by the subordination of one of them may be illustrated by the use of *similis et* in Virg. *G.* II. 226-7. Cf. Ellis on Cat. X. 32.

tanquam . . . maneret, 'even as she were still a queen.' See Roby, § 1580, R. § 660, Kennedy, *P. S. L. G.* § 227, where it is perhaps incorrect to suppose that *si* is omitted or understood, and that the clause is conceived as protasis to a suppressed apodosis. The forms of comparison without *si* are distinct, differing from those with the indicative in Roby, § 1581, R. § 661, only in the use of the subjunctive, which by itself gives a hypothetical character to what is stated (cf. the use of it in Roby, § 1552, R. § 650). So Dr. Abbott explains the corresponding use of 'as' and 'an' with the English subjunctive, *Shakespearian Grammar*, §§ 102, 107.

546. **poenae . . . est,** 'is rapt in the thought of vengeance.' Cf. *Fast.* VI. 251, *in prece totus eram,* Hor. *Epp.* I. i. 11, *omnis in hoc sum,* and for similar uses of adjectives, Sall. *Jug.* 96, *in operibus, in agmine, atque ad vigilias multus adesse,* Ter. *Eun.* II. i. 10, *memini, tametsi nullus moneas,* Cic. *ad Att.* XI. xxiv. 4, *Philotimus...nullus venit.*

547. The simile is from Homer, *Il.* XVIII. 318:

ὥστε λὶς ἠϋγένειος
ᾧ ῥά θ' ὑπὸ σκύμνους ἐλαφηβόλος ἁρπάσῃ ἀνὴρ
ὕλης ἐκ πυκινῆς· ὁ δέ τ' ἄχνυται ὕστερος ἐλθών,
πολλὰ δέ τ' ἄγκε' ἐπῆλθε μετ' ἀνέρος ἴχνι' ἐρευνῶν,
εἴ ποθεν ἐξεύροι· μάλα γὰρ δριμὺς χόλος αἱρεῖ.

549. **Hecuba.** Cf. 423, *n.*

550. **animorum . . . annorum,** 'forgetting her age but not her rage.' For the play of sound, here perhaps not very effective (Merkel rejects the line, which is a leonine hexameter), cf. V. 581, *quamvis fortis eram, formosae nomen habebam,* Milton, *P.L.* V. 868, 'and to begirt th' Almighty throne beseeching or besieging,' ib. VI. 656, 'their armour helped their harm,' ib. IV. 181, 'at one slight bound high overleaped all bound.'

552. **nam se . . . velle,** in *oratio obliqua,* loosely depending

on **colloquium petit.** Cf. Liv. I. ix. 2, *legatos circa vicinas gentes misit, qui societatem conubiumque novo populo peterent: urbes quoque ut cetera ex infimo nasci.* In Euripides (*Hec.* 889) a Trojan girl is sent by permission of Agamemnon to fetch Polymestor on business which concerns himself as much as Hecuba. His children are to come too (ὡς δεῖ καὶ τέκν' εἰδέναι λόγους τοὺς ἐξ ἐκείνης, in order that, in case of his death, the secret may survive with them), and are killed before Polymestor himself is blinded.

relictum, 'abandoned,' left behind in the Troad, χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρυχες, so that **monstrare** is 'to reveal,' 'tell of.' The treasure is described as buried by the temple of Athena Ilia, the spot being indicated by μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω.

553. **redderet.** For the force of purpose cf. 440, *n.*, and observe that the transition to *oratio obliqua* only affects the tense (R. § 768).

554. The Odrysae were a people occupying the central and north-western parts of Thrace.

adsuetus amore. For the ablative see Roby, §§ 1215-6, and cf. Liv. XXXI. xxxv. 3, *credidere regii genus pugnae quo adsuerant fore*, Caes. *B. G.* I. 44, *genere eodem pugnae assuefacti.*

555. **in secreta,** 'aside.' Two other uses of the same neuter plural may be cited, II. 748, *oculis isdem quibus abdita nuper viderat Aglaurus flavae secreta Minervae*, IX. 559, *est mihi libertas tecum secreta loquendi.* See Roby, § 1061, R. § 443, but this use, especially of the plural, is much more fully treated by Kennedy, *P. S. Lat. Gr.* § 63, B. In Euripides the necessary withdrawal for the catastrophe is managed by the device of another treasure hidden within the tents of Hecuba. Polymestor has some misgivings, which are overcome by his greed when Hecuba reminds him that the Greeks are eager to set sail, and she leads him in with the ominous words (*Hec.* 1021):

ὡς πάντα πράξας ὧν σε δεῖ στείχῃς πάλιν
ξὺν παισὶν οὗπερ τὸν ἐμὸν ᾤκισας γόνον.

This is preceded by a scene in which Hecuba questions him as to the welfare of Polydorus, and his treachery, timidity and avarice are finely exhibited.

558. **truculenta . . .** Notice the different construction of **falsa.**

560. **ita,** 'then,' 'straightway,' while the circumstances remained the same. For this sense, which is not noticed by Lewis and Short, cf. I. 228, III. 22, and 118, X. 407, Liv. I. v. 7, *ita regem obtruncat,* Cic. *pro Clu.* § 168 (the passage quoted by Tursellinus for this sense), *aliquot dies aegrotasse, et ita esse mortuum.* See also Virg. *Georg.* I. 320, where Wagner removes the difficulty of construction by giving *ita* this sense of transition. For the similar use of *οὕτω* cf. Thuc. II. xix. 1, *ἐπειδὴ μέντοι προσβαλόντες τῇ Οἰνόῃ...οὐκ ἐδύναντο ἑλεῖν, οὕτω δὴ ὁρμήσαντες ἀπ' αὐτῆς ἐσέβαλον ἐς τὴν Ἀττικήν,* and see Abbott, *Shakespearian Grammar,* § 66.

correpto, dat. with **invocat,** R. § 474 (*b*). Euripides has first to inflict the horror of seeing his children killed while powerless to help them. Some of the Trojan women examine the texture of his royal robe by holding it against the light, others take his spear to look at, others fondle his children and hand them from one to another, so as to remove them to a convenient distance from him (*Hec.* 1150-67).

agmina. Cf. 108, *n.*

562. **expellit.** In Euripides it is done by stabbing them with brooch-pins (*Hec.* 1169-71, *ἐμῶν γὰρ ὀμμάτων πόρπας λαβοῦσαι τὰς ταλαιπώρους κόρας κεντοῦσιν, αἱμάσσουσιν*). **Expellit** is supported by Seneca's imitation, *Oed.* 954, *hactenus fundent levem oculi liquorem. sedibus pulsi suis lacrimas sequantur.*

563. **foedata.** Cf. XIV. 60, *n.*

564. **lumen,** 'the sight.' This sense, which is not noticed by Lewis and Short, but is, I think, established by Dr. Henry, *Aeneidea,* vol. ii. pp. 507-12 (on *Aen.* III. 658), is appropriate here not only because the singular is used, but because it suits better 562, in which the eyeballs are already destroyed. Hecuba's fury is not assuaged by success, and she attacks the sightless eye-sockets. The word is found of the eye and eyesight in I. 720 (of Argus), *quodque in tot lumina lumen habebas, exstinctum est.* In Euripides the women immediately flee to escape the frenzied rush which brings Polymestor on the stage again.

567. **missum . . . insequitur,** 'with hoarse growls runs snapping after the stones they throw.'

Saxum is perhaps collective, like *arbor*, 690, where see note. Hecuba's metamorphosis was foretold by Polymestor (Eur. *Hec.* 1265): *κύων γενήσει πύρσ' ἔχουσα δέργματα.* Previously in his agony he called the Trojan women *τὰς μιαιφόνους κύνας.* Hecuba's fate was explained as an appropriate punishment, *propter animi acerbitatem quandam et rabiem* (Cic. *Tusc. Disp.* III. 26, § 63.) Cf. Plaut. *Men.*

> *omnia mala ingerebat quemquam aspexerat:*
> *itaque adeo iure coepta appellarist canis.*

But this explanation properly belongs to another version of the story given by Dictys Cretensis (V. 16): *Hecuba, quo servitium morte solveret, multa ingerere maledicta, imprecarique infausta omina in exercitum: quare motus miles lapidibus obrutam necat.* According to a third version she leaped into the sea from the ship of Ulysses, and this forms part of the prophecy of Polymestor (Eur. *Hec.* 1261-3).

569. **conata.** Cf. 412, *n.* Such frustration of effort, and especially of the effort to speak, is a frequent incident in the process of metamorphosis. Cf. XIV. 280 and 497, I. 233 (Lycaon to a wolf), *exululat, frustraque loqui conatur*, ib. 637 (Io to a cow), *conatoque queri mugitus edidit ore*, II. 363 (the sisters of Phaethon to trees), *cortex in verba novissima venit*, III. 201 (Actaeon to a stag), *me miserum dicturus erat; vox nulla secuta est. ingemuit; vox illa fuit*, IV. 412 (the Minyeides to bats), *conataeque loqui minimam et pro corpore vocem emittunt, peraguntque levi stridere querelas*, ib. 586:

> *ille quidem vult plura loqui; sed lingua repente*
> *in partes est fissa duas, nec verba volenti*
> *sufficiunt; quotiesque aliquos parat edere questus*
> *sibilat: hanc illi vocem natura relinquit.*

The last instance is imitated by Milton, *P.L.* X. 504-47. Conversely when Io is restored to human shape, I. 745, *metuit loqui, ne more iuvencae mugiat, et timide verba intermissa retentat.*

locus, Κυνὸς Σῆμα (Eur. *Hec.* 1273, *ναυτίλοις τέκμαρ*), a headland in the Thracian Chersonese, mentioned as the burial-place of Hecuba by Strabo (XIII. p. 595).

extat. Cf. XIV. 73.

571. **Sithonios.** Sithonia was the central peninsula of Chalcidice, but the name is loosely used here for Thracian.

572. **illius.** For the quantity see Roby, § 372.

574. **Iovis . . . sororque.** Cf. Virg. *Aen.* I. 46. In the *Iliad* the hatred of Juno for Troy is ascribed to the judgment of Paris (XXIV. 27-30). Virgil (*Aen.* I. 19-24) supplies other motives in her love first for Argos, and subsequently for Carthage.

575. **eventus,** the doom of living in her new shape, for Ovid does not relate her death. So the word is used, and again in the plural, in VII. 97 of the 'future' of Jason, by which and his present perils he swears to be true to Medea.

576. **Aurorae.** Memnon, prince of the Ethiopians, son of Aurora and of Tithonus, half-brother of Priam, fought at Troy in arms procured from Vulcan by his mother (Virg. *Aen.* VIII. 384), and was slain by Achilles, an incident not recorded in Homer. Ovid has several allusions to his colour, as *Ex Pont.* III. iii. 96, *Memnonio cycnos esse colore putem.* His story was the subject of the Αἰθιοπίς ascribed to Arctinus, and also of a play of Sophocles.

579. **lutea,** κροκόπεπλος, 'saffron-kirtled,' *Il.* VIII. 1. The same colour is given to her chariot in III. 150, *croceis invecta rotis Aurora.* Her horses are rose-red, and the two colours are combined in Virg. *Aen.* VII. 26, *Aurora in roseis fulgebat lutea bigis.*

582. **palluerat,** 'grew instant pale,' the instantaneousness of the act being expressed by describing the succeeding state as already existing. Cf. III. 330, Liv. I. xii. 10, Prop. IV. xviii. 15 (where see Postgate), and the following passages in Virgil, *Aen.* VIII. 219, IX. 799, X. 546, XII. 430, and especially II. 257, where Conington refers to an exactly parallel use of the perfect in X. 262. A similar parallel to the present passage is XI. 110 (in the story of Midas), *tollit humo saxum : saxum quoque palluit auro.* Roby notices the use of the perfect only, § 1477.

aether, 'the sky.' Cf. 110, *n.* I. 26, *ignea convexi vis et sine pondere caeli...proximus est aer illi levitate locoque,* XIV. 846. For parallels to the darkening of the sky cf. II. 329, XI. 570.

583. **supremis ignibus,** 'funeral fires,' as in II. 620, an expression somewhat like *fata novissima* 478, III. 137, *suprema funera.* A more remarkable use is in V. 246, *suprema iacentes lumina versarunt.*

584. **parens,** 'the mother,' with an emphasis due to the position of the word at the end of the clause. For the expression

cf. Virg. *G.* IV. 477, *impositique rogis iuvenes ante ora parentum.*

585. **sicut erat,** 'just as she was.' So of Diana and her nymphs surprised by Actaeon (III. 178), Arethusa by Alpheus (V. 601). Pausanias (V. 22, § 2) describes a sculptured group at Olympia representing Achilles and Memnon about to engage, with Thetis and Aurora supplicating Jupiter for their respective sons.

587. So Thetis says in her supplication, *Il.* 1. 516, ὄφρ' εὖ εἰδῶ ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεός εἰμι.

588. The goddess of dawn worshipped at Rome was Mater Matuta (cf. Lucr. V. 656, *tempore item certo roseam Matuta per orbem auroram differt*), identified in later times with the Greek Ino or Leucothea. Cf. 919, *n.*, Milton, *P.L.* XI. 134, 'to résalute the world with sacred light Leucothea waked, and with fresh dews imbalmed the earth.' Her festival was the Matralia, June 11th (*Fast.* VI. 473-562). Livy mentions a temple dedicated to her at Rome, built by Servius Tullius, and restored by Camillus (V. xix. 6, ib. xxiii. 7), afterwards burned down and again rebuilt, and also one at Satricum (VI. xxxiii. 4). Cf. Mommsen, vol. i. p. 181.

591. **femina,** 'though but a goddess,' and not a god. The word has not necessarily any association with humanity. Cf. Cic. *de nat. Deor.* I. xxxiv. 95, *nam quod et mares deos et feminas esse dicitis, quid sequatur videtis.*

592. **noctis . . . servo,** 'I guard the marches of the night,' preventing encroachment from either side, just as twilight is called 'short arbiter 'twixt day and night,' Milt. *P.L.* IX. 50. Cf. VII. 706, *teneat lucis, teneat confinia noctis.* So of the feast of Flora, which lasted from April 28th to May 1st (*Fast.* V. 187), *cum tua sint cedantque tibi confinia mensium.* For a similar expression cf. Lucr. I. 23, *in luminis oras exoritur* (where see Munro), Milton, *P.L.* II. 958 'which way the nearest coast of darkness lies bordering on light.'

593. **ea, hic.** See Roby, § 1068, R. § 451, and Halm and Mayor on Cic. *Phil.* II. xxii. § 54.

neque . . . honores, 'nor is Aurora now in case to require her meed of honour.'

596. **primis sub annis,** in early youth, like Milton's expression, 'Ceres in her prime' (*P.L.* IX. 395).

597. **a forti Achille.** See Roby, §§ 1810-2, and cf. 105, *n.*, 720, *n.*

vos, explained by the other reading *di.* By this reminder Aurora at once vindicates Memnon's prowess, and claims a favourable answer.

600. **adnuerat . . . corruit,** Roby, § 1733, R. § 735. The tense of **adnuerat** has reference to **corruit.**

602. **infecere diem,** 'darkened the light of day.' So of reddening clouds, III. 183, *qui color infectis adversi solis ab ictu nubibus esse solet.*

natas, 'rising,' the action of the verb and participle being simultaneous and identical. Cf. 412, *n.*, III. 76, *vitiatas inficit auras,* V. 596 (of a swimmer), *excussaque brachia iacto,* Virg. *Georg.* I. 319, *segetem...sublimem expulsam eruerent.*

603. **sol . . . infra.** See a similar description in I. 602, where Juno sees the mists from above, *sub nitido die.* The same image of rising mists is used by Lucretius to illustrate the ascent of the element of fire (V. 460).

604. **glomerata,** 'gathering.' Cf. Virg. *Aen.* III. 576 (of Aetna in eruption) *liquefactaque saxa sub auras cum gemitu glomerat,* where Dr. Henry explains 'throws up rapidly one after the other, so rapidly that the objects thrown up seem to be added to each other so as to form one body, the essential notion of *glomerare* being to form into one by successive addition,' as in *glomerant gressus,* Sil. XII. 518, 'to take a great number of steps in succession,' and in XIV. 212. So it is used of the heavy particles sinking to the centre in the resolution of Chaos, Manil. *Astr.* I. 159, *ultima subsedit glomerato pondere tellus.*

606. **levitas . . . alas,** not like our metaphorical expression 'to lend wings' (Milt. *P.L.* I. 674, 'winged with speed'), as the **alas** are the actual wings in which the lightness of the ashes takes form.

608. **insonuit pennis,** 'flapped noisy wings.' Cf. XI. 161, *calamis agrestibus insonat ille.*

611. **clangor.** 'Clang' is used by Milton in the same sense, *P.L.* VII. 422, 'with clang despised the ground,' XI. 835, 'the haunt of seals and orcs and seamews' clang.'

seducunt castra, 'form opposing bands,' **castra** appropriately introducing their warfare.

612. **populi,** 'hosts.' Cf. XII. 499, *populus superamur ab uno.*

615. **cadunt,** 'die.' Cf. 495, *n.*

cineri, constructed ἀπὸ κοινοῦ with *inferiae* and *cognata.*

616. **viro forti,** and therefore fight to the death.

617. **praepetibus subitis,** 'birds of miracle.' Cf. XIV. 508. Ovid uses the word very frequently thus of the sudden creation or metamorphosis of living beings; thus it is used of Lampetie turned to a tree, II. 349, *conata venire candida Lampetie subita radice retenta est,* of the 'dragon warriors from Cadmean teeth,' III. 123, *subiti fratres* (so *Her.* XII. 98), of drowning sailors transformed to dolphins, ib. 723, *subitos pisces Tyrrhenaque monstra,* of Cycnus transformed in mid-air to a swan, VII. 372, *subitus olor,* of the fall of Daedalion stayed *subitis alis* (XI. 341, and with Alcyone, *Ibis,* 276, *cui sunt subitae frater et uxor aves*), and of Tereus and Philomela, *Trist.* II. 389, *fecit amor subitas volucres cum pellice regem.* So it is used of 'hasty' work sent as an instalment, *Ibis,* 639, *haec tibi tantisper subito sint missa libello.* Cf. Milton, *P.L.* VIII. 354, 'with such knowledge God indued my sudden apprehension,' and the use of *novus,* 406, *n.*, XIV. 499.

618. **Memnonides.** An account of these birds is given by Aelian (*de Nat. Anim.*, V. 1), who calls them Μέμνονες. He says that the Troad is visited every autumn from Parium and Cyzicus by a flock of black birds resembling hawks, but not flesh-eaters. These divide into two bodies at the cenotaph of Memnon (his body was carried by his mother to Susa, the city built by his father Tithonus), and there fight until the half of them are killed, when the rest depart as they came. Pliny (*H. N.* X. xxvi. 74) gives a similar account, except that the birds are said to come from Ethiopia, where every fifth year they behave in the same way at the palace of Memnon. According to another version of the story, it was Memnon's companions, who, in their grief for his loss, were turned to birds. See Sir G. W. Cox, *Introduction to Mythology and Folklore,* for an explanation of the story, in connection with which it is to be remembered that the Ethiopians are often mentioned as an Asiatic people. Memnon in some accounts brings an army from India.

619. **parentali . . . more,** 'to die in honour of the dead,' after the fashion of the Roman Parentalia or festival of the dead, Feb. 18th—21st, the last day of which was called Feralia:

Cf. *Amor.* I. xiii. 3, *sic Memnonis umbris annua sollemni caede parentet avis.* It was an ancient belief that the spirits of the dead were appeased or gratified by bloodshed (cf. 457, *n.*, Virg. *Aen.* III. 66), and to this belief is traced the origin of gladiatorial shows. Cf. Servius on Virg. *Aen.* X. 519, *moris erat in sepulcris virorum fortium captivos necari: quod postquam crudele visum est, placuit gladiatores ante sepulcra dimicare, qui a busti cineribus bustuarii dicti.* So Tertull. *de Spectac.* xii., *captivos vel malo ingenio servos in exsequiis immolabant. Postea placuit impietatem voluptate adumbrare...Ita mortem homicidiis consolabantur.* From the reading of M *uoce* Merkel conjectures *luce*, which is in point as defining the day as well as the month of the commemoration.

620. **ergo.** The whole story has been introduced to explain why Aurora could not join in the general grief for Hecuba. The narrative of the downfall of Troy being thus resumed, **tamen** of 623 introduces the new fortunes of its survivors. Cf. the way in which the story of Scylla is begun and ended, 728, XIV. 72.

aliis, emphatic. This clause is co-ordinated with the next, though the latter only depends in sense upon **ergo.** English idiom would subordinate it ('while &c.'). Cf. 10, *n.*

latrasse, *i.e.* to have become a dog, as in VIII. 412, *latrans* is poetically used for *canis.* Cf. VIII. 715, *frondere Philemona Baucis conspexit, Her.* XIV. 87 (of Io), *satis est poenae teneram mugisse puellam.*

Dymantida. Hecuba was daughter of Dymas, *Il.* XVI. 718, or as in Euripides of Cisseus (*Hec.* 3, cf. Virg. *Aen.* X. 705).

624. **fata**, 'prophecy,' the record of destiny. Thus Carmentis in Latium foretells the rise of Rome, *Fast.* I. 523, *victa tamen vinces eversaque Troia resurges.* So when the fugitives contravene destiny by making a settlement in Crete, they are warned by a pestilence to desist (706), and Aeneas learns in a dream that their destination is Italy (Virg. *Aen.* III. 147-71).

sacra (cf. 454, *n.*) are the *effigies sacrae divom Phrygiique Penates*, who make the above-mentioned revelation to Aeneas.

sacra altera. Cf. *Fast.* I. 527, ib. IV. 38. Notice the use of the plural of Anchises only. Cf. 108, *n.*, 376, *n.*

ab Antandro, on the coast below Mt. Ida (Virg. *Aen.* III. 6), where the fugitives built their ships.

scelerata . . . Thracum. Ovid passes thus briefly over the incidents related by Virgil of the settlement in Thrace, having already introduced the story of Polydorus, which in the *Aeneid* is told in connection with their departure.

630. **utilibus,** 'prospering.' Tennyson has given somewhat of the same force to our corresponding word in 'the useful trouble of the rain.' So Milton, *P. L.* II. 259, 'great things of small, useful of hurtful, prosperous of adverse, we can create.'

aestu secundo, 'a following tide.' Cf. 418, *n.*, 728. Gierig takes this of the wind, comparing Virg. *Aen.* X. 687, *labitur alta secans fluctuque aestuque secundo,* where Heyne suggests the same meaning, but adds 'usu tamen grammatico *fluctus* est ex vento; *aestus* motus maris ex natura sua.' Cf. *Her.* XXI. 42, *propellit Boreas, aestus et unda refert.*

631. **Apollineam urbem.** When Latona was about to give birth to Apollo and Diana, and the whole world was closed against her by the jealousy of Juno, she found refuge outside the world in the floating island of Delos. Cf. VI. 188-91.

nec caelo nec humo nec aquis dea vestra recepta est:
exsul erat mundi, donec miserata vagantem
'hospita tu terris erras, ego' dixit 'in undis'
instabilemque locum Delos dedit.

The island was made secure either to two neighbouring islands (Virg. *Aen.* III. 76), or to the bottom of the sea (whence it gained a supposed immunity from earthquakes, of which only two were recorded as felt in it), and became a chief seat of the worship of Apollo. Ruins of the great temple still exist, as well as fragments of the colossal statue dedicated by the Naxians. The town was at the foot of Mt. Cynthus, which probably served as acropolis. There is a similar account of a visit to Delos in *Her.* XXI. 91-102.

632. **Anius,** son of Apollo, to whose service he was consecrated by his mother Rhoeo. Cf. Virg. *Aen.* III. 80.

quo . . . colebatur, 'by whose sovereignty men were swayed, and Phoebus by his ministry duly served.' **Colebatur,** though it completes the grammatical structure of both clauses, belongs in sense only to **Phoebus,** an instance of the brachylogy called zeugma, for which see Kennedy, *P.S.L.G.* § 61, *n.*, and cf. Juv. XV. 81, *ardenti decoxit aeno aut verubus,* where Mayor

cites Val. Fl. VIII. 254, *pars verubus, pars undanti despumat aeno.* So is probably to be taken Virg. *Aen.* III. 260, *nec iam amplius armis, sed votis precibusque iubent exposcere pacem*, where see Henry. Sometimes the verb suits both clauses, but in different senses, especially in the literal and metaphorical, as in Virg. *Aen.* I. 264, *moresque viris et moenia ponet*, a figure called syllepsis. The harshness of zeugma is of necessity much more noticeable in a modern language, in which the written form so largely predominates: in Latin and Greek the transition from letter to spirit was continuous and gradual, and the structure of the sentence as a whole (though not the inflection of an individual word) asserted itself less than with us. This accounts for the prevalence in both languages of constructions κατὰ σύνεσιν, which in English are carefully avoided, such as that of plural verb where grammatically there is only one subject in the singular (no reference is made to the use of collectives), as in IV. 735, *litora cum plausu clamor superasque deorum implevere domos.* (See Roby, §§ 1437-8, and Drakenborch on Liv. XXI. lx. 7). For the expression of agency by an ablative of attendant circumstance (see 442, *n.*), cf. 635, I. 747, *nunc dea linigera colitur celeberrima turba*, and see Munro in Mayor's Juvenal on I. 13. Merkel, while printing **homines**, suggests *fides*, from which *hnes* might easily arise, comparing for the union of abstract and concrete XIV. 109.

634. **duas stirpes**, an olive and a palm (VI. 335, *incumbens cum Palladis arbore palmae*), of which the latter was still one of the sights of Delos in the time of Cicero (*de Legg.* I. i. 2). Cf. Ellis on Cat. XXXIV. 8.

637. For this sacrifice cf. Virg. *Aen.* III. 118-20.

638. **positis altis**, 'piled high,' the adj. being proleptic.

639. **munera Cerealia**, 'the gift of Ceres,' bread. So the singular is used X. 74, *Cereris sine munere.*

Baccho, 'wine,' as in VI. 488, *Bacchus in auro ponitur.* So *Ceres* is used for the standing corn, *Amor.* I. xv. 12, *cadet incurva falce resecta Ceres*, for the grain, *Fast.* II. 539, *inque mero mollita Ceres*, for bread, Virg. *Aen.* I. 701, *Cereremque canistris expediunt*, *Vulcanus* for fire, VII. 104, *adamanteis Vulcanum naribus efflant aeripedes tauri*, and so *Mulciber*, IX. 263, *Vesta*, *Fast.* VI. 291, *nec tu aliud Vestam quam vivam intellege flammam.* Sometimes an epithet is transferred to the god from that which is under his protection; thus in VIII.

664, *sincerae baca Minervae*, and in Virg. *Aen.* VIII. 409, *tenui Minerva*, the epithets possibly belong to the fruit (as contrasted with the pickled cornels of the next line) and to the thread, and in IV. 33, *intempestiva Minerva* is the ill-timed spinning which detains the Minyeides from the festival of Bacchus. Cf. Liv. III. lxii. 8 (of cavalry serving as infantry), *suo alienoque Marte pugnare*, and 653, 707, *n.*, 875, *n.* Ovid plays upon this use in a curious way in XI. 125, *miscuerat puris auctorem muneris* (sc. *Bacchum*) *undis*, XII. 614 (of Achilles armed by Vulcan and burned on the funeral pyre), *armarat deus idem, idemque cremarat.* Lucretius, who himself adopts the usage, remarks upon it in II. 652-4, where see Munro.

641. **cum . . . vidi.** In Virg. *Aen.* III. 82, *Anius veterem Anchisen adgnoscit amicum*, and Servius has a note: *ad Anium Anchises ante Troicum bellum consultum venerat, an Salamina peteret comes Priamo.*

643. **niveis . . . vittis.** Cf. Virg, l.c., *vittis et sacra redimitus tempora lauro.*

645. **natorum,** 'children,' the masc. including the fem., as in 717, *n.*, III. 132, *soceri tibi Marsque Venusque.* The received narrative makes Anius the father by Dorippe (not Dryope, as in Smith's *Dict. Biog. and Myth.*) of three daughters only, called Oeno, Spermo, and Elais, from their respective powers. But there was a legend of a son of Anius named Thasus or Trasus, referred to in *Ibis*, 478, as having been killed by the dogs of the temple of Latona, whence it was subsequently forbidden to keep dogs in Delos (see Ellis *ad loc.*).

648. **auxilium,** sc. *fert.*

649. **Andros,** the most northerly of the Cyclades, south-east of Euboea.

650. **Delius,** Apollo.

augurium, 'prophecy,' the power of divination, as in Virg. *Aen.* XII. 394, *augurium citharamque dabat.*

651. **femineae stirpi.** Cf. 529.

voto . . . fideque, 'great beyond wish or thought.'

653. **laticem...Minervae,** 'juice of the hoary olive,' the allusion being to the grey colour of the back of the leaf, which is very noticeable when seen from below or on windy days. Cf. *Her.* XI. 67, *ramis albentis olivae.*

654. **usus**, 'profit.' Cf. XIV. 268.

656. **ne . . . putes.** This is his purpose in telling the tale R. § 690, Roby, § 1660. Cf. XIV. 16, *n.*

658. **alant,** Roby, § 1606, R. § 672.

660. **duabus natis,** dat. R. § 476. Observe **natis** a feminine: the form *natabus* was little used, Roby, § 368.

662. **miles,** soldiers of the Greek army. Cf. 253, *n.*

663. **pietas,** 'affection,' the love of Andros for his sisters.

consortia pectora, *i.e.* his sisters. **Corpora** should have been printed, the reading of M followed by Korn, Ehwald, and Zingerle. Both expressions are found, as in 616, VI. 498, *cognata pectora.*

664. **timido . . . fratri,** 'one can forgive the brother's fears.' The subjunctive may be referred, as in 685, to Roby, § 1544, R. § 646, Madv. § 370. Here, however, it might also be referred to Roby, § 1536, R. § 644, as side by side with the use of the indicative in *possum* and in expressions generally of capacity and quality (Roby, §§ 1529, 1535, 1566, cf. 17, 72) is found the use of the subjunctive. Sometimes this use may indicate, as Roby says, that 'this very lawfulness or power, &c., is itself only conditional,' as in Liv. XXII. lx. 7, *quid enim aliud quam admonendi essetis,* where it depends on the previous condition, *si tantum modo postulassent legati,* or may follow some general principle, as in Cic. *Cat. m.* III. § 7, *qui mihi non id videbantur accusare quod esset accusandum* (Roby, § 1680, R. § 704), but often it seems to be due only to the general tendency to speak vaguely and hypothetically. A remarkable instance of this is in Liv. XLIV. xxvii. 4-6, *quae manus...Perrhaebiae saltum in Thessaliam traducta, non agros tantum nudare populando potuit, sed ipsas exscindere urbes . ipsis quoque Romanis de se cogitandum fuisset: quando neque manere amissa Thessalia...potuissent, neque progredi.* In each case the power depends on the hypothetical condition (*si traducta esset*) expressed in the participle, yet in one the indicative is used, in the other the subjunctive. So there seems to be no difference of meaning between the two expressions in Cic. *de Off.* III. xxv. § 94, *quanto melius fuerat in hoc promissum patris non esse servatum,* and *Cat. m.* XXIII. § 82, *nonne melius multo fuisset otiosam et quietam aetatem sine ullo labore et contentione traducere?*

665, **hic**, 'here,' in this crisis, or 'there,' at Andros. Neither the pronoun nor the adverb is limited to what is near the speaker. So in the oracle given at Delos, Virg. *Aen.* III. 97, *hic* (in Italy) *domus Aeneae cunctis dominabitur oris.* See Wagner, *Quaest. Virgil.* XX. XXIII.

666. **per quos . . . annum.** Cf. Virg. *Aen.* XII. 288-90, and IX. 154, where Turnus makes the same statement of Hector only, and by way of depreciating the prowess of the Greeks.

669. **pater,** a common salutation to gods, as *mater* to goddesses (cf. 588, *n.*). So Bacchus is called, XI. 132, *Lenaeus pater*, IV. 15, *Eleleus parens*, *Ars Amat.* I. 567, *Nyctelius pater.* In this sense, and not merely in that of *pater patriae*, the term is applied to Augustus, *Ars Amat.* I. 203, *Marsque pater Caesarque pater, date numen eunti, nam deus e vobis alter es, alter eris* (where the second line explains the application of the same title to Augustus as to Mars), *Ex Pont.* IV. xiii. 25.

674. **coniugis,** Venus. Cf. XIV. 597.

in volucres abiere, 'passed to birds,' became birds, a use fully illustrated in the lexicons. So *redire in* is used of a metamorphosis reversed, as in XIV. 766, IV. 231, *in veram rediit faciem solitumque nitorem*, IX. 431 (of becoming young again), *Iolaus in annos quos egit rediit.*

675. **convivia implerunt.** Cf. VII. 661, *talibus atque aliis longum sermonibus illi implevere diem.*

676. **mensa remota,** 'dinner done.' The phrase originated in the older practice of setting a table before each guest (*Apud antiquos mensas ipsas apponebant pro discis*, Serv. on *Aen.* p. 220), but *mensa*, like τράπεζα, came to be used of the food. Cf. Virg. *Aen.* I. 216, where Aeneas and his companions are eating seated on the grass. Henry (*Aeneidea*, vol. i. p. 838) cites the corresponding Italian phrase 'levare le mense,' and the Spanish 'poner la mesa.'

677. **oracula,** in its proper sense of 'place of utterance,' as in *cenaculum, cubiculum, deverticulum, hibernaculum, receptaculum.* Verbals with this suffix are not diminutives, Kennedy, *P.S.L.G.* § 59, I.v. note 1. p. 248.

678. Cf. Virg. *Aen.* III. 96, *antiquam exquirite matrem,* where the prayer of Aeneas, the answer of the god, and its misinterpretation by Anchises as referring to Crete are given at length.

679. **prosequitur,** 'attends,' 'escorts,' προπέμπει, often used of complimentary attendance, as of attendance at funerals, *Trist.* I. viii. 14 (where Ovid speaks of his departure from Rome), *nec exequias prosequerere meas*. Cf. Virg. *Aen.* VI. 897, *his ubi tum natum Anchises unaque Sibyllam prosequitur dictis.* In this metaphorical sense it is used of the favourable wind which helps them on their way from Delos, ib. III. 130, *prosequitur surgens a puppi ventus euntis.*

dat munus. The giving of presents at parting, and especially of presents with a pedigree, is in the heroic style. Cf. Virg. *Aen.* I. 647-55, III. 464-71, ib. 482-9, VII. 243-8, and see Mayor on Hom. *Od.* IX. 268.

680. **sceptrum,** the staff or baton which was a general sign of regal authority (as at Rome of consular the *scipio eburneus* of Liv. V. xli. 9), especially when the king was acting as judge (Virg. *Aen.* VII. 246, Hom. *Il.* I. 238), and the lifting up of which was a solemn pledge of truth, Arist. *Pol.* III. 14, ὁ δ' ὅρκος ἦν τοῦ σκήπτρου ἐπανάτασις (cf. Hom. *Il.* X. 321). It was also borne by chiefs or by princesses, as Aeneas gives to Dido (*Aen.* I. 653) a *sceptrum* which had belonged to Ilione, Priam's eldest daughter. Livy records the presentation of such with other gifts to Masinissa and Eumenes (XXX. xv. 11, XLII. xiv. 10).

nepoti, Ascanius.

681. **cratera,** apparently of bronze with a chased rim of gold (700), just as Athenaeus (XI. 76-9) quotes and illustrates the description (*Il.* XI. 631-6) of the cup of Nestor, itself of silver, ornamented with studs and other ornaments in gold. One variety of bronze, *aes Corinthium*, said to have been produced by accident in the conflagration which attended the capture of the city, 146 B.C., was a mixture of gold, silver, and copper, and from its rarity, or because it did not readily develop verdigris, was more highly valued than gold itself. For a similar gift see Virg. *Aen.* V. 535-8, and for the large size of such a bowl, ib. IX. 346, where Rhoetus hides himself behind one.

682. **hospes,** 'friend,' bound by ties of hospitality.

Aoniis, Boeotian, the name belonging specially to a district about Thebes, where also was the river Ismenus.

684. **Hyleus,** a native of Hyle or Hylae in Boeotia.

longo argumento, 'with wealth of story,' **longo** referring to the extent of the representation, as apparently does *ingens* in Virg. *Aen.* VII. 791. Conington there remarks that **argumentum** 'seems to have been a technical term for historical and legendary subjects in art,' comparing Prop. IV. ix. 13, *argumenta magis sunt Mentoris addita formae, at Myos exiguum flectit acanthus iter* ('to the mould of Mentor groups are chief assigned, but Mys bids the acanthus wind on a narrow way,' Postgate). Cf. Milt. *P.L.* VI. 84, 'shields various, with boastful argument portrayed.'

caelaverat, 'had chased,' 'the object being roughly cast and then finished with the *caelum* or graver' (Postgate on Prop. l.c.). The subject of the bas-reliefs on the cup is a legend of Thebes. Aonia was visited by a pestilence, which could be stayed only by the voluntary death of two maidens, who were found in Menippe and Metioche, daughters of Orion. These stabbed themselves with their shuttles, and from their ashes or from the earth (cf. 698, *n.*) sprang two youths, the Coronae, who, soaring to heaven, were there called κόμηται. At Orchomenus there was an annual festival of the dead, at which the maidens were invoked as παρθένοι κορωνίδες. The story is related by Antoninus Liberalis (xxv.).

685-99. Such descriptions are common. See a list given by Ellis on Cat. LXIV. 50 (where the reference to Virg. *Aen.* VI. 250, should be V. 250), to which add VI. 70-128, where Minerva and Arachne contend in embroidery.

septem portas, the distinctive glory of the Boeotian Thebes, as its hundred gates of the Egyptian. Both are so characterised in Homer, *Il.* IV. 406, Θήβης ἕδος εἵλομεν ἑπταπύλοιο, ib. IX. 383, Θήβας Αἰγυπτίας...αἵ θ' ἑκατόμπυλοί εἰσι.

687. **ignesque rogique,** by hendiadys for 'flaming pyres.'

688. For the reflexive use of the participles cf. 534, *n.*

689. **flere videntur.** For this life-like appearance of the Naiads cf. VI. 105-7 (of Europa figured in embroidery):

ipsa videbatur terras spectare relictas,
et comites clamare suas, tactumque vereri
adsilientis aquae, timidasque reducere plantas.

691. **nuda riget,** 'stands stiff and bare.' But **arbos** is probably used collectively, as in Prop. IV. iii. 13, *me Castalia*

speculans ex arbore, ib. iv. 40, *Tisiphones atro si furit angue caput*. See Postgate, *Select Elegies*, p. xcvii., and cf. 716, 891, XIV. 598. Tennyson has similar uses: 'there rolls the deep where grew the tree,' 'and numbs the Fury's ringlet snake.'

692. **facit**, 'shows,' the infinitives being best represented by participles, **dare**, 'dealing,' **cecidisse**, 'fallen.' The subject of **facit** is either Alcon, or the cup itself, according to a usage common in Propertius, for which see Hertzberg, *Quaest. Propert.* p. 154. It is not an ordinary use of the historic present, as it does not describe the act as in progress or narrate its performance (as in VI. 75, *stare deum pelagi, longoque ferire tridente aspera saxa facit*), but describes the details of the finished work. The two uses are distinguished in Propertius by Hertzberg, *Quaest. Propert.* p. 120, and by Postgate, *Select Elegies*, p. cx.

693. The passage is very difficult and corrupt. According to Korn's reading (which the authority of T, one of Hellmuth's MSS., inclines Zingerle to approve) the two lines form one scene, **iugulo** contrasting with **pectora** and **fortia** corresponding to **non femineum. Demissa tela** of the shuttle (a use apparently not found elsewhere, though Haupt remarks on the wide use of the word) is a conjecture of Bentley for *demisso telo*. The Marcian codex has *agmen femineum iugulo dare vulnus aperto, illas dimisso per inertia vulnera telo*, from which Merkel (followed by Siebelis and Zingerle) reads *hac, illac*, serving to indicate the arrangement on the cup of two separate scenes (694 then belonging to the second scene, that of the funeral), and *per inertia vulnere tela*. For *demisso vulnere* he compares Sen. *Epp.* VII. v. 13, *vulnera parum demissa laxantem*, and for the structure of the line V. 436, VI. 217. *Inertia tela* is used of the *radii*, shuttles, as 'inglorious weapons,' just as in VII. 542, *leto moriturus inerti* of the war-horse dying by disease in his stall, and as in Virg. *Aen.* II. 364, *inertia corpora* are the dead who have died unresisting (see Henry *ad loc.*). For *per tela* in the sense of the instrumental ablative, cf. Prop. IV. ix. 26, with Postgate's note. Madvig (*Adversaria Critica*, vol. ii. p. 92) keeps the reading of M, except in changing *inertia* to *inerti*, supporting *agmen femineum*, used of two persons only, by Virg. *Aen.* II. 212 (of the two serpents,) *agmine certo Laocoonta petunt*, where the expression is otherwise understood. There is still a difficulty in the exact distribution of the scenes, Haupt referring the birth of the Coronae to the second scene, while Merkel, with more probability, makes **tum**

introduce the third scene (just as it does the second in Virg. *Aen.* VI. 307). In either division incidents are grouped (**ferri** and **exire**, or **exire** and **ducere**), which are consecutive and not simultaneous, but this is probably a common feature in such descriptions, as in that of the two cities in Hom. *Il.* XVIII. 490–540.

696. **celebri in parte,** in a spot 'where men most do congregate.' Cf. *Fast.* VI. 478, *celeberrima...area quae posito de bove nomen habet* (the Forum Boarium).

697. **virginea favilla,** the ashes of the maidens. Cf. Stat. *Silv.* II. 65 (of the bronze referred to in 681, *n.*), *aeraque ab Isthmiacis auri potiora favillis.*

698. **Coronas.** Antoninus Liberalis, after Nicander and Corinna, gives a different account of the miracle: Περσεφόνη δὲ καὶ Ἅιδης οἰκτείραντες τὰ μὲν σώματα τῶν παρθένων ἠφάνισαν, ἀντὶ δ' ἐκείνων ἀστέρας ἀνήνεγκαν ἐκ τῆς γῆς· αἱ δὲ φάνεντες ἀνηνέχθησαν εἰς οὐρανὸν καὶ αὐτοὺς ὠνόμασαν ἄνθρωποι κομήτας.

700. **hactenus.** Up to this point he has described the bronze work (681, *n.*). The age of such works of art, attested often by signs of wear or injury, was as important at Rome as with us. See Mayor on Juv. I. 76, especially Mart. VIII. vi. as quoted there: Euctus has the identical *crater* thrown by the centaur Rhoecus, in evidence of which it is cracked, *pugna debile cernis opus.*

701. **summus crater,** 'the rim of the bowl.'

asper, 'wrought,' of raised work, as opposed to what was *levis.* Cf. XII. 235, *signis extantibus asper antiquus crater.*

acantho, 'and on the brim a traile of flowres of bearbrich gilded was,' Golding. The *acanthus mollis,* as grown in Roman gardens (Plin. *Epp.* V. vi. 16) and in our own (it is figured by Smee, *My Garden,* p. 233), is supposed to be a variety derived by cultivation from the original prickly *acanthus spinosus.* The names brank-ursine, bear's-breech, and bear's foot are translations from the Italian and German, and have reference to a resemblance between the leaf and the outspread foot of a bear. An accidental combination of acanthus leaves is said to have suggested to Callimachus the bell of the Corinthian capital, and they were much used as here and in embroidery (cf. Virg. *Ecl.* III. 45, *Aen.* I. 649). The *acanthus* (fem.) mentioned in Virg. *Georg.* II. 119 is a tree identified with the acacia.

702. **leviora**, metaphorically, as we use 'slighter.' Cf. XIV. 197.

703. **sacerdoti.** 'Because he was Apollo's priest they gave to him as then a chest to keepe in frankincense,' Golding. His priestly character suggests the form of the present. For an instance where the same word is similarly in point, see Hor. *C.* III. iii. 32, with Wickham's note.

custodem, with more feeling of the metaphor than in our corresponding use of 'keeper.' So with reference to the use of bay-branches at Rome (I. 562, *Fast.* III. 137–42) Plin. *n.* XV. xxx. 39 § 127, *laurus gratissima domibus ianitrix Caesarum pontificumque sola et domos exornat et ante limina excubat.*

704. **coronam**, a gift to him as king. Cf. Virg. *Aen.* I. 655, *duplicem gemmis auroque coronam.*

705. **inde**, after leaving this place. Cf. 720, *n.* 722. So *hinc* is used, as in Virg. *Aen.* III. 551, where see Henry.

recordati. Cf. 678, *n.* Ovid does not specify the connection of Teucer with Crete, which he adopts from Virgil *Aen.* III. 104-9. The other legend which made Teucer a son of the river god Scamander was reconciled with this by representing Scamander also as an immigrant from Crete.

706. **tenuere**, 'gained,' or as we say, 'made.'

707. **Iovem**, the sky and so the climate. Cf. 639, *n.* Ovid thus briefly passes over the incidents described at length by Virgil (*Aen.* III. 137-91), the pestilence and drought, and the vision of Aeneas which renders unnecessary a second visit to the oracle. M has *luem.*

centum urbibus, Crete, called already in Homer (*Il.* II. 649) ἑκατόμπολις. Cf. Hor. *Epod.* IX. 29, *centum nobilem Cretam urbibus.* The juxtaposition increases the emphasis which **Ausonios** gains from its position in advance of **portus.** The effect is to express the hopeful alacrity with which the fugitives turn their thoughts to Italy. Cf. Virg. *Aen.* III. 189, *cuncti dicto paremus ovantes.*

708. **optant**, 'pray.' Cf. XIV. 35, *n.* The word implies the expression of the wish, either in prayer or request. See Henry on Virg. *Aen.* I. 176, *Aeneidea*, vol. i. p. 475. He quotes Sen. *Ep.* 95, *saepe aliud volumus, aliud optamus, et verum ne diis quidem dicimus*, Nonius s.v. *optare est precibus aliquid a diis postulare.* Cf. XIV. 135-9 and 595, Tibull. IV. vi. 15

praecipit en natas mater studiosa, quod optet; illa aliud tacite clam sibi mente rogat.

709. **hiems**, a storm lasting three days, Virg. *Aen.* III. 192-208. Cf. XIV. 481, and the similar use of *χειμών*.

Strophadum, two small islands west of Messenia, south of Zacynthus, to which the Harpies were driven from Thrace by Zetes and Calais, who here turned back. The name is otherwise explained to mean the Drifting Islands, in accordance with the earlier name Πλωταί.

710. **Aëllo.** Cf. Virg. *Aen.* III. 209-69. Celaeno, another of the Harpies, utters the prophecy fulfilled ib. VII. 112-9.

711. **Samon.** Samos, generally called Same, was the chief city of Cephallenia, and the name is sometimes used as here for the whole island.

712. **Neritias domos.** Ovid, following Virgil *Aen.* III. 271, makes Neritos a separate island, but in Homer (*Od.* IX. 21) it is a mountain in Ithaca. Cf. XIV. 563.

713. **certatam**, 'contested,' 'striven for,' a rare use for which cf. Liv. XXV. iii. 14. So 720 *regnata Amor.* I. xv. 26, *Roma triumphati dum caput orbis erat.* Milt. *P.L.* X. 572, 'not as man, whom they triumphed once lapsed.' Apollo, Diana and Hercules disputed the possession of Ambracia in Epirus with its territory, and referred their dispute to Cragaleus, son of Dryops (the country about Ambracia is called Dryopis by Dicaearchus). After hearing their claims Cragaleus decided in favour of Hercules. Apollo in anger changed him to a rock, to which in later times the Ambraciots continued to present offerings.

714. **versi . . . iudicis**, 'the rock that wears the semblance of the transformed judge.' The rock is disguised under the human likeness, just as in XIV. 275 one flavour is hidden under another. Cf. 273, *n.* XIV. 80 and 759.

715. **quae**, sc. Ambracia, for the clause **versique . . . iudicis** does not interrupt the construction, a usage with which we may compare Hor. *Sat.* II. vi. 65, *ipse meique ante Larem proprium vescor.* Cf. 632, *n.* We have a somewhat similar idiom in Milton *P. L.* II. 917, 'into this wild abyss the wary Fiend stood on the brink of Hell and look'd awhile,' which Bentley strangely corrects into 'look'd from the brink of Hell and stood awhile.'

Actiaco . . . nota, 'famed for Actian Apollo,' *i.e.* for the temple of Apollo at Actium. Cf. Virg. *Aen.* III. 275, *formidatus*

nautis aperitur Apollo, of the same temple first sighted by the Trojans. In XV. 716 Ovid fancifully develops this usage by substituting for Caieta (cf. 157, *n.*) in a list of names of places the description *quam tumulavit alumnus*. After the battle of Actium Octavianus enlarged the ancient temple, and reestablished with greater splendour the games attached to it. Virgil makes the Trojans visit the temple, and themselves celebrate games on the shore, *Aen.* III. l.c. This temple on the strait could hardly be said to have conferred fame on Ambracia inside the gulf and on the opposite coast. The remaining inhabitants of the town were also removed by Octavianus to Nicopolis, which he founded in honour of the victory. For **ab** cf. 105, *n.*

716. **vocalem sua quercu**, 'vocal with its native oaks.' For the collective use of **quercus** cf. 691, *n.* Oracles were given at Dodona by the whispering leaves of oak-trees, the *προσήγοροι δρύες* of Aesch. *P. V.* 832. Another version of the story represented the oracles as delivered from the trees by the cry of two doves, which by a third version are rationalised as two women, Herod. II. 54-7. In Virgil Aeneas does not visit Dodona, but Dionysius (I. 5) makes him leave his ships at Buthrotum and go to Dodona from there.

717. **Chaonios sinus**, 'Chaon's gulf.' The country was said to have been named after the Trojan Chaon by Helenus, who had caused his death. See Virg. *Aen.* III. 335.

nati, three sons and a daughter. Cf. 645, *n.* The name of the king was Munichus. His house was attacked by robbers, who being resisted fired it, and his children, his wife and himself were transformed by Jupiter to birds to save them from the flames (Anton. Liber. xiv.).

718. **inrita**, 'ineffectual,' used proleptically of the fire which was cheated of its prey. This is Heinsius' conjecture. M has *inita*, MSS. generally *impia*.

subiectis pennis, 'on sudden (new-created) wings,' the participle referring to the action of divine power in supplying the wings, and having much the same force as *subitis* (cf. 617, *n.*). Cf. Virg. *Aen.* II. 235 (of putting the Trojan horse on wheels) *pedibusque rotarum subiciunt lapsus*. [I suspect a corruption: the obvious word is *subitis*. Perhaps *tam* fell out after *-ta* of *irrita*. R. E.]

719. **Phaeacum**, the Phaeacians, inhabitants of the Homeric Scheria, which was identified by general tradition with Corcyra (Thuc. I. 25). Ulysses after leaving Calypso's island was hospitably entertained by their king Alcinous, to whom he

related his previous adventures (Hom. *Od.* IX.—XII.), and by whom he was afterwards conveyed to Ithaca. There is reference here to the famous gardens of Alcinous, described *Od.* VII. 112-32.

felicibus, 'goodly.' The word originally means 'fruit-bearing,' but is specially used as an epithet of the nobler trees (as perhaps here) or of their fruit, as in XIV. 627. Cf. Virg. *Aen.* III. 649 (of Achaemenides, cf. XIV. 216) *victum infelicem bacas lapidosaque corna.*

720. **ab his**, 'next after these,' a common expression in Ovid. Cf. III. 273, IV. 329 and 612, IX. 764, VI. 63 *ab imbre*, Liv. XXII. xl. 4, *ab hoc sermone profectum Paullum tradunt*, id. XLIV. xxxiv. 6, *ab his praeceptis contionem dimisit*, id. VII. ii. 8 (where the idea of abandoning is prominent) *qui ab saturis ausus est primus argumento fabulam serere.* With this temporal sense is easily combined the idea of causation, of which many examples occur in Livy, as I. i. 4 and 5, II. lxv. 7, *iam inde ab infelici pugna castrisque amissis ceciderant animi*, V. xliv. 6, *ab secundis rebus magis etiam soluti incauti.* For the same use in Propertius see Hertzberg, *Quaest. Propert.* p. 134. Cf. 105, *n.*

regnata. Cf. 713, *n.*

vati Phrygio, Helenus. Cf. 99, *n.* The visit to Buthrotum is given at great length by Virgil, *Aen.* III. 294–505.

721. **simulata Troia**, 'mimic Troy' (King), with its Simois, Xanthus, Scaean gate and Pergama, Virg. *Aen.* III. 302 and 349. With the same feeling Aeneas had named his settlements in Thrace (ib. 18) and Crete (ib. 133). Notice that **simulata** means 'made in a likeness,' as in Virg. *Aen.* III. 349, *simulataque magnis Pergama.* Cf. XIV. 765, *n.* Shakespeare, *Hamlet*, III. iv. 54, 'the counterfeit presentment of two brothers,' Milton *P.L.* II. 510, 'with pomp supreme and godlike imitated state.' Cf. similar uses of *mentior*, as XI. 253.

tenetur. Cf. 706, *n.*

722. **futurorum certi**, 'certifide of things to come' Golding. For this use ('informed of what would be,' not 'confident of their destiny') cf. VI. 268, *tam subitae matrem certam fecere ruinae*, XI. 415, *consilii tamen ante sui . . . certam te facit.* So perhaps may be explained the difficult passage Virg. *Aen.* IV. 110, *fatis incerta*, 'uninformed by prophecy,' the emphasis on *fatis* being accounted for by the opposition to the other way of ascertaining the will of Jupiter, by inquiry to be made of him by Juno.

724. **Sicaniam.** Ovid omits all description of the voyage to Italy, the landing at Castrum Minervae, and the passage along the coast, Virg. *Aen.* III. 506-53.

pinnis 'spines,' or perhaps 'fins,' a sense which is confined to the form *pinna.* Cf. 963, III. 678.

727. **aequoris expertem.** Cf. 293, *n.*

728. **hac,** near Pelorus, which in V. 350 is called from its nearness to Italy *Ausonius,* Zancle or Messana being a little below this narrowest part of the strait. In Virgil the fugitives do not so closely approach the strait, and land at nightfall near the foot of Aetna, as Ulysses had done previously. Here on the next morning they meet with Achaemenides, an incident which Ovid introduces subsequently, XIV. 160. Cf. XIV. 75, *n.*

730. Cf. Virg. *Aen.* III. 420, *dextrum Scylla latus, laevum implacata Charybdis obsidet,* where both are more fully described, as is Scylla, XIV. 60 sqq.

731. **carinas.** Cf. XIV. 534, *n.*

732. **succingitur.** Cf. Virg. *Ecl.* VI. 75, *candida succinctam latrantibus inguina monstris.* Mr. King translates: 'the zone of ravenous dogs that belts her horrible waist.'

733. **si non cet.** Cf. XV. 282, *nisi vatibus omnis eripienda fides.*

739. **repetens suspiria,** 'heaving deep sighs.'

740. **genus . . . virorum,** 'a gentle race of suitors.' **Virgo** and **viri** connote humanity and contrast the mortal Scylla and her human suitors with the goddess Galatea and the monstrous Cyclop. For *vir* thus used cf. XIV. 834, *n.*

741. **facis,** as in XIV. 491, in a usage which approximates to our use of 'do' as an auxiliary verb.

negare, 'refuse,' 'say no.' Cf. *Ars Amat.* I. 345, *quae dant quaeque negant, gaudent tamen esse rogatae.*

742. **caerula.** Cf. 288, *n.*

Doris, sister and wife of Nereus, daughter of Oceanus and Thetis.

743. **turba,** merely of their number, without any idea of their assemblage. Cf. VI. 219, where *turba rotarum* means 'the

passage of many wheels,' or 'the frequent passage of wheels. The Nereids were fifty in number.

744. **per luctus,** 'with mourning,' *per* expressing circumstance or necessary condition.

Cyclopis, 'of a Cyclops,' one of the Cyclopes, described in Hesiod as Titans, three in number, who supplied Jove with his thunderbolts (cf. I. 259, Virg. *G.* IV. 170-3), in Homer as lawless and impious shepherds ([illegible]), localised subsequently in Sicily (as here and Virg. *Aen.* III. 641-6, where they number a hundred or more), and by later tradition described as skilled artificers, assistants of Vulcan. The first and third forms of the legend are combined in Virg. *Aen.* VIII. 416-53. The Cyclopes of Hesiod are sons of Heaven and Earth, but Polyphemus, who belongs to the pastoral form of the legend, is son of Neptune, and all, like Fame (Virg. *Aen.* IV. 195), Charon (ib. VI. 304) and the Harpies (ib. III. 252 and 262) rank as divine beings.

746. **marmoreo,** white as marble, as in III. 481. So *eburneus*, III. 422, *cereus*, Hor. *C.* I. xiii. 2 seem to express colour only, like *niveus* and *lacteus* (Virg. *Aen.* VIII. 660). In II. 536 is the combination *niveis argentea pennis ales.*

pollice. Cf. IX. 395, *lacrimas admoto pollice siccat.*

749. **Crataeide,** sc. Scylla. Her parentage is variously given.

750. **Fauno.** Faunus was a rustic Italian deity, subsequently identified with the Greek Pan, but also rationalised into an old king of Latium, son of Picus, grandson of Saturnus (XIV. 320 and 449), and father of Latinus, who consults his oracle at Albunea (Virg. *Aen.* VII. 48 and 82). Although Faunus was conceived as an individual, the name is also applied to a class of divine beings, as is the case with Pan (XIV. 638), Silvanus (I. 193) and Silenus, and in this plural form Virgil (*Aen.* VIII. 314) speaks of the *indigenae Fauni* as inhabiting before the coming of Saturn the country which was subsequently called Latium, *his quoniam latuisset tutus in oris* (ib. 323). Cf. XIV. 456, *n.*

Symaethide, daughter of Symaethus, a river rising in central Sicily and flowing south of Aetna.

752. **uni,** to the exclusion of all others. We should perhaps express the same thing adverbially by 'wholly.'

753. **octonis iterum,** sc. sixteen, a form of expression which seems to differ from that in VIII. 243, *natalibus actis*

bis senis in that the adverb attaches itself more closely to the verb ('completed a second time').

754. **signarat . . . malas.** Cf. IX. 389, *dubiaque tegens lanugine malas*, where is the same poetical use of a transitive verb to express an involuntary process.

dubia, faint, hardly perceptible.

755. **nulla cum fine,** 'unceasingly,' as *fine nullo* is used *Ex. Pont.* I. i. 74 (where notice the variation of gender).

756. **quaesieris.** On the quantity see R. § 281. This use of the perfect subjunctive is equivalent to that of the Greek aorist.

757. **praesentior,** 'more powerful.' So IV. 612, *tanta est praesentia veri.* The same development of meaning from the literal sense (825, XIV. 123) may be noticed in *instans* and *instantia.* Perhaps we may compare the transition of 'handsome' from its original meaning of 'handy,' *habilis.*

edam, 'I could tell.'

758. **pro.** Cf. 5.

759. **Venus alma.** Cf. XIV. 478. The epithet was so commonly applied to Venus that there was a street at Rome called *almae Veneris vicus.* See Munro on Lucr. I. 2.

nempe, as we use 'actually,' 'positively, 'I assure you.'

760. **hospite,** 'stranger.'

761. **contemtor Olympi.** Cf. 857, Hom. *Od.* IX. 275-6:

> *οὐ γὰρ Κύκλωπες Διὸς αἰγιόχου ἀλέγουσιν*
> *οὐδὲ θεῶν μακάρων, ἐπεὶ ἦ πολὺ φέρτεροί εἰμεν.*

But the Cyclopes try to quiet Polyphemus in his agony by reminding him (ib. 411), *νοῦσον γ' οὔπως ἔστι Διὸς μεγάλου ἀλέασθαι.*

762. **valida.** The epithet is used of overpowering passion also in XIV. 352.

764. **tibi.** Apostrophe (R. § 947) is a common device in Ovid, especially where it relieves the monotony of an enumeration, as in *Fast.* IV. 435-40, 467-70, 499-502. It is still more common in Propertius: see Hertzberg, *Quaest. Propert.* VI. ii. § 3; Postgate, *Select Elegies*, p. xcvii.

765. **rigidos,** stiff. Cf. 846. So the word is used of the hair standing up after being cut short, *nec male deformet rigidos tonsura capillos*, *Ars Amat.* I. 517.

rastris, 'a rake.' But this tool had only two or four prongs, and resembled in use our hoe, except that being heavy it performed harder work in breaking up the soil, and was besides a digging instrument, so rendered in Greek by *σκαπάνη*. A similar tool, though with undivided blade, is called in Devonshire a dig-axe. Ovid has forgotten that the Cyclopes possessed no tools. Cf. XIV. 2, *n.*

767. **in aqua.** Cf. 840, *n.*

componere, so as to give a pleasing expression.

vultus, the appropriate term for the face as expressing emotion and character (cf. 350, 478, XIV. 272), not used, except in poetry, of inanimate objects or the lower animals. The Romans connected it with *voluntas.* Cf. Cic. *de Legg.* I. ix. 27.

769. **cessant,** 'have pause,' not 'cease.' The difference may be illustrated by the corresponding change of meaning from *perpetuus*, 'unbroken' to 'perpetual' in the sense of 'everlasting.'

770. **Telemus.** In Homer (*Od.* IX. 508-10) Polyphemus recollects the prophecy after he has been blinded, and accounts for the negligence which had aided its fulfilment:

> ἀλλ' αἰεί τινα φῶτα μέγαν καὶ καλὸν ἐδέγμην
> ἐνθάδ' ἐλεύσεσθαι, μεγάλην ἐπιειμένον ἀλκήν,
> νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἄκικυς
> ὀφθαλμοῦ ἀλάωσεν, ἐπεί μ' ἐδαμάσσατο οἴνῳ.

Cf. Theocr. VI. 23, *Ibis* 270.

771. **Telemus Eurymides.** For the repetition of the name in epic style with additional particulars cf. V. 129, XII. 172, XIV. 224, Virg. *Aen.* VI. 164.

fefellerat. The bird is said **fallere** (cf. 462, *n.*), **to** escape the augur, when he omits to read the omen it gives.

775. **altera,** 'another.' Cf. xiv. 378.

rapuit. Cf. *Amor.* II. xix. 19, *quae nostros rapuisti nuper ocellos.*

777. **degravat.** So the noise of the giants' footsteps terrifies Achaemenides, Virg. *Aen.* III. 648.

778. **acumine.** Words of this form are particularly common in Ovid. Of the following, *cacumen, examen, flamen,* (n.), *fundamen, gestamen, levamen, stramen, velamen, volumen,* there are eighty-three examples in Ovid against thirty-two in Virgil, while Ovid uses eighty-four times *acumen, conamen, curvamen, foramen, lenimen, medicamen, molimen, nutrimen, stamen,* which do not occur in Virgil. Other examples are *temptamen* (19), *munimen* (212), *caelamen* (291), *firmamen* (X. 491), *hortamen* (I. 277), *revocamen* (II. 596).

780. **huc.** Cf. Theocr. XI. 17.

781. **secutae.** Cf. Theocr. XI. 12, *πολλάκι ταὶ ὄϊες ποτὶ τωὔλιον αὐταὶ ἀπῆνθον χλωρᾶς ἐκ βοτάνας.* The sheep continue to follow him in his blindness, Virg. *Aen.* III. 660, *lanigerae comitantur oves; ea sola voluptas solamenque mali.*

782. **pinus,** not a staff of pine-wood (as we use 'black-thorn,' and as the *Pelias hasta* is called in XII. 122, *fraxinus*), but a whole tree. The wood is from Virgil, *Aen.* III. 659, *trunca manu pinus regit et vestigia firmat,* its size from Hom. *Od.* ix. 322, *ὅσσον θ' ἱστὸν νηὸς ἐεικοσόροιο μελαίνης,* where it is of olive-wood. Ulysses cuts off a fathom of it for the attack upon the giant. For the same image used by Milton see *Par. Lost,* I. 292-4, and cf. ib. 927, 'his sail-broad vans he spread for flight.'

784. **harundinibus centum.** The usual number was seven; *dispar septenis fistula cannis,* II. 682. The surroundings of the giant are not gigantic, and the needful size is given by increasing the number of reeds to a hundred.

785. **pastoria,** not 'pastoral,' but with the force noticed on 533, describing Polyphemus as a shepherd, and connecting his minstrelsy with his occupation.

786. **latitans rupe,** 'hidden by the cliff,' an ablative which combines the uses we distinguish as local and instrumental. See R. § 489, Roby, § 1174, and cf. V. 628, *vepre latens,* Virg. *Aen.* X. 361, *haeret pede pes densusque viro vir,* where see Conington.

789-807. The song of the giant is marred by the tasteless accumulation of images in these lines, which contrast unfavourably with the opening lines in Theocritus (XI. 19-24).

folio, of the petal as in 398. So in III. 509, the narcissus is described, *croceum . . . florem inveniunt, foliis medium cingentibus albis.*

praecipit en natae mater studiosa, quod optet; illa aliud tacite clam sibi mente rogat.

709. **hiems,** a storm lasting three days, Virg. *Aen.* III. 192-208. Cf. XIV. 481, and the similar use of *χειμών*.

Strophadum, two small islands west of Messenia, south of Zacynthus, to which the Harpies were driven from Thrace by Zetes and Calais, who here turned back. The name is otherwise explained to mean the Drifting Islands, in accordance with the earlier name Πλωταί.

710. **Aëllo.** Cf. Virg. *Aen.* III. 209-69. Celaeno, another of the Harpies, utters the prophecy fulfilled ib. VII. 112-9.

711. **Samon.** Samos, generally called Same, was the chief city of Cephallenia, and the name is sometimes used as here for the whole island.

712. **Neritias domos.** Ovid, following Virgil *Aen.* III. 271, makes Neritos a separate island, but in Homer (*Od.* IX. 21) it is a mountain in Ithaca. Cf. XIV. 563.

713. **certatam,** 'contested,' 'striven for,' a rare use for which cf. Liv. XXV. iii. 14. So 720 *regnata Amor.* I. xv. 26, *Roma triumphati dum caput orbis erat.* Milt. *P.L.* X. 572, 'not as man, whom they triumphed once lapsed.' Apollo, Diana and Hercules disputed the possession of Ambracia in Epirus with its territory, and referred their dispute to Cragaleus, son of Dryops (the country about Ambracia is called Dryopis by Dicaearchus). After hearing their claims Cragaleus decided in favour of Hercules. Apollo in anger changed him to a rock, to which in later times the Ambraciots continued to present offerings.

714. **versi . . . iudicis,** 'the rock that wears the semblance of the transformed judge.' The rock is disguised under the human likeness, just as in XIV. 275 one flavour is hidden under another. Cf. 273, *n.* XIV. 80 and 759.

715. **quae,** sc. Ambracia, for the clause **versique . . . iudicis** does not interrupt the construction, a usage with which we may compare Hor. *Sat.* II. vi. 65, *ipse meique ante Larem proprium vescor.* Cf. 632, *n.* We have a somewhat similar idiom in Milton *P. L.* II. 917, 'into this wild abyss the wary Fiend stood on the brink of Hell and look'd awhile,' which Bentley strangely corrects into 'look'd from the brink of Hell and stood awhile.'

Actiaco . . . nota, 'famed for Actian Apollo,' *i.e.* for the temple of Apollo at Actium. Cf. Virg. *Aen.* III. 275, *formidatus*

nautis aperitur Apollo, of the same temple first sighted by the Trojans. In XV. 716 Ovid fancifully develops this usage by substituting for Caieta (cf. 157, *n.*) in a list of names of places the description *quam tumulavit alumnus*. After the battle of Actium Octavianus enlarged the ancient temple, and reestablished with greater splendour the games attached to it. Virgil makes the Trojans visit the temple, and themselves celebrate games on the shore, *Aen.* III. l.c. This temple on the strait could hardly be said to have conferred fame on Ambracia inside the gulf and on the opposite coast. The remaining inhabitants of the town were also removed by Octavianus to Nicopolis, which he founded in honour of the victory. For **ab** cf. 105, *n.*

716. **vocalem sua quercu**, 'vocal with its native oaks.' For the collective use of **quercus** cf. 691, *n.* Oracles were given at Dodona by the whispering leaves of oak-trees, the προσήγοροι δρύες of Aesch. *P. V.* 832. Another version of the story represented the oracles as delivered from the trees by the cry of two doves, which by a third version are rationalised as two women, Herod. II. 54-7. In Virgil Aeneas does not visit Dodona, but Dionysius (I. 5) makes him leave his ships at Buthrotum and go to Dodona from there.

717. **Chaonios sinus**, 'Chaon's gulf.' The country was said to have been named after the Trojan Chaon by Helenus, who had caused his death. See Virg. *Aen.* III. 335.

nati, three sons and a daughter. Cf. 645, *n.* The name of the king was Munichus. His house was attacked by robbers, who being resisted fired it, and his children, his wife and himself were transformed by Jupiter to birds to save them from the flames (Anton. Liber. xiv.).

718. **inrita**, 'ineffectual,' used proleptically of the fire which was cheated of its prey. This is Heinsius' conjecture. M has *inita*, MSS. generally *impia*.

subiectis pennis, 'on sudden (new-created) wings,' the participle referring to the action of divine power in supplying the wings, and having much the same force as *subitis* (cf. 617, *n.*). Cf. Virg. *Aen.* II. 235 (of putting the Trojan horse on wheels) *pedibusque rotarum subiciunt lapsus*. [I suspect a corruption: the obvious word is *subitis*. Perhaps *tam* fell out after *-ta* of *irrita*. R. E.]

719. **Phaeacum**, the Phaeacians, inhabitants of the Homeric Scheria, which was identified by general tradition with Corcyra (Thuc. I. 25). Ulysses after leaving Calypso's island was hospitably entertained by their king Alcinous, to whom he

related his previous adventures (Hom. *Od.* IX.—XII.), and by whom he was afterwards conveyed to Ithaca. There is reference here to the famous gardens of Alcinous, described *Od.* VII. 112-32.

felicibus, 'goodly.' The word originally means 'fruit-bearing,' but is specially used as an epithet of the nobler trees (as perhaps here) or of their fruit, as in XIV. 627. Cf. Virg. *Aen.* II. 649 (of Achaemenides, cf. XIV. 216) *victum infelicem bacas lapidosaque corna.*

720. **ab his,** 'next after these,' a common expression in Ovid Cf. III. 273, IV. 329 and 612, IX. 764, VI. 63 *ab imbre,* Liv. XXII. xl. 4, *ab hoc sermone profectum Paullum tradunt,* id. XLIV. xxxiv. 6, *ab his praeceptis contionem dimisit,* id. VII. ii. 8 (where the idea of abandoning is prominent) *qui ab saturis ausus est primus argumento fabulam serere.* With this temporal sense is easily combined the idea of causation, of which many examples occur in Livy, as I. i. 4 and 5, II. lxv. 7, *iam inde ab infelici pugna castrisque amissis ceciderant animi,* V. xliv. 6, *ab secundis rebus magis etiam solito incauti.* For the same use in Propertius see Hertzberg, *Quaest. Propert.* p. 134. Cf. 105, *n.*

regnata. Cf. 713, *n.*

vati Phrygio, Helenus. Cf. 99, *n.* The visit to Buthrotum is given at great length by Virgil, *Aen.* III. 294–505.

721. **simulata Troia,** 'mimic Troy' (King), with its Simois, Xanthus, Scaean gate and Pergama, Virg. *Aen.* III. 302 and 349. With the same feeling Aeneas had named his settlements in Thrace (ib. 18) and Crete (ib. 133). Notice that **simulata** means 'made in a likeness,' as in Virg. *Aen.* III. 349, *simulataque magnis Pergama.* Cf. XIV. 765, *n.* Shakespeare, *Hamlet,* III. iv. 54, 'the counterfeit presentment of two brothers,' Milton *P.L.* II. 510, 'with pomp supreme and godlike imitated state.' Cf. similar uses of *mentior,* as XI. 253.

tenetur. Cf. 706, *n.*

722. **futurorum certi,** 'certifide of things to come' Golding. For this use ('informed of what would be,' not 'confident of their destiny') cf. VI. 268, *tam subitae matrem certam fecere ruinae,* XI. 415, *consilii tamen ante sui . . . certam te facit.* So perhaps may be explained the difficult passage Virg. *Aen.* IV. 110, *fatis incerta,* 'uninformed by prophecy,' the emphasis on *fatis* being accounted for by the opposition to the other way of ascertaining the will of Jupiter, by inquiry to be made of him by Juno.

724. **Sicaniam.** Ovid omits all description of the voyage to Italy, the landing at Castrum Minervae, and the passage along the coast, Virg. *Aen.* III. 506-53.

pinnis 'spines,' or perhaps 'fins,' a sense which is confined to the form *pinna.* Cf. 963, III. 678.

727. **aequoris expertem.** Cf. 293, *n.*

728. **hac,** near Pelorus, which in V. 350 is called from its nearness to Italy *Ausonius,* Zancle or Messana being a little below this narrowest part of the strait. In Virgil the fugitives do not so closely approach the strait, and land at nightfall near the foot of Aetna, as Ulysses had done previously. Here on the next morning they meet with Achaemenides, an incident which Ovid introduces subsequently, XIV. 160. Cf. XIV. 75, *n.*

730. Cf. Virg. *Aen.* III. 420, *dextrum Scylla latus, laevum implacata Charybdis obsidet,* where both are more fully described, as is Scylla, XIV. 60 sqq.

731. **carinas.** Cf. XIV. 534, *n.*

732. **succingitur.** Cf. Virg. *Ecl.* VI. 75, *candida succinctam latrantibus inguina monstris.* Mr. King translates: 'the zone of ravenous dogs that belts her horrible waist.'

733. **si non cet.** Cf. XV. 282, *nisi vatibus omnis eripienda fides.*

739. **repetens suspiria,** 'heaving deep sighs.'

740. **genus . . . virorum,** 'a gentle race of suitors.' **Virgo** and **viri** connote humanity and contrast the mortal Scylla and her human suitors with the goddess Galatea and the monstrous Cyclop. For *vir* thus used cf. XIV. 834, *n.*

741. **facis,** as in XIV. 491, in a usage which approximates to our use of 'do' as an auxiliary verb.

negare, 'refuse,' 'say no.' Cf. *Ars Amat.* I. 345, *quae dant quaeque negant, gaudent tamen esse rogatae.*

742. **caerula.** Cf. 288, *n.*

Doris, sister and wife of Nereus, daughter of Oceanus and Thetis.

743. **turba,** merely of their number, without any idea of their assemblage. Cf. VI. 219, where *turba rotarum* means 'the

passage of many wheels,' or 'the frequent passage of wheels. The Nereids were fifty in number.

744. **per luctus**, 'with mourning,' **per** expressing circumstance or necessary condition.

Cyclopis, 'of a Cyclop,' one of the Cyclopes, described in Hesiod as Titans, three in number, who supplied Jove with his thunderbolts (cf. I. 259, Virg. *G.* IV. 170-5), in Homer as lawless and impious shepherds (761,857), localised subsequently in Sicily (as here and Virg. *Aen.* III. 641-6, where they number a hundred or more), and by later tradition described as skilled artificers, assistants of Vulcan. The first and third forms of the legend are combined in Virg. *Aen.* VIII. 416-53. The Cyclopes of Hesiod are sons of Heaven and Earth, but Polyphemus, who belongs to the pastoral form of the legend, is son of Neptune, and all, like Fame (Virg. *Aen.* IV. 195), Charon (ib. VI. 304) and the Harpies (ib. III. 252 and 262) rank as divine beings.

746. **marmoreo**, white as marble, as in III. 481. So *eburneus*, III. 422, *cereus*, Hor. *C.* I. xiii. 2 seem to express colour only, like *niveus* and *lacteus* (Virg. *Aen.* VIII. 660). In II. 536 is the combination *niveis argentea pennis ales.*

pollice. Cf. IX. 395, *lacrimas admoto pollice siccat.*

749. **Crataeide**, sc. Scylla. Her parentage is variously given.

750. **Fauno.** Faunus was a rustic Italian deity, subsequently identified with the Greek Pan, but also rationalised into an old king of Latium, son of Picus, grandson of Saturnus (XIV. 320 and 449), and father of Latinus, who consults his oracle at Albunea (Virg. *Aen.* VII. 48 and 82). Although Faunus was conceived as an individual, the name is also applied to a class of divine beings, as is the case with Pan (XIV. 638), Silvanus (I. 193) and Silenus, and in this plural form Virgil *Aen.* VIII. 314) speaks of the *indigenae Fauni* as inhabiting before the coming of Saturn the country which was subsequently called Latium, *his quoniam latuisset tutus in oris* (ib. 323) Cf. XIV. 456, *n.*

Symaethide, daughter of Symaethus, a river rising in central Sicily and flowing south of Aetna.

752. **uni**, to the exclusion of all others. We should perhaps express the same thing adverbially by 'wholly.'

753. **octonis iterum**, sc. sixteen, a form of expression which seems to differ from that in VIII. 243, *natalibus actis*

bis senis in that the adverb attaches itself more closely to the verb ('completed a second time').

754. **signarat . . . malas.** Cf. IX. 389, *dubiaque tegens lanugine malas*, where is the same poetical use of a transitive verb to express an involuntary process.

dubia, faint, hardly perceptible.

755. **nulla cum fine,** 'unceasingly,' as *fine nullo* is used *Ex. Pont.* I. i. 74 (where notice the variation of gender).

756. **quaesieris.** On the quantity see R. § 281. This use of the perfect subjunctive is equivalent to that of the Greek aorist.

757. **praesentior,** 'more powerful.' So IV. 612, *tanta est praesentia veri.* The same development of meaning from the literal sense (825, XIV. 123) may be noticed in *instans* and *instantia.* Perhaps we may compare the transition of 'handsome' from its original meaning of 'handy,' *habilis.*

edam, 'I could tell.'

758. **pro.** Cf. 5.

759. **Venus alma.** Cf. XIV. 478. The epithet was so commonly applied to Venus that there was a street at Rome called *almae Veneris vicus.* See Munro on Lucr. I. 2.

nempe, as we use 'actually,' 'positively, 'I assure you.'

760. **hospite,** 'stranger.'

761. **contemtor Olympi.** Cf. 857, Hom. *Od.* IX. 275-6:

> οὐ γὰρ Κύκλωπες Διὸς αἰγιόχου ἀλέγουσιν
> οὐδὲ θεῶν μακάρων, ἐπεὶ ἦ πολὺ φέρτεροί εἰμεν.

But the Cyclopes try to quiet Polyphemus in his agony by reminding him (ib. 411), *νοῦσον γ' οὔπως ἔστι Διὸς μεγάλου ἀλέασθαι.*

762. **valida.** The epithet is used of overpowering passion also in XIV. 352.

764. **tibi.** Apostrophe (R. § 947) is a common device in Ovid, especially where it relieves the monotony of an enumeration, as in *Fast.* IV. 435-40, 467-70, 499-502. It is still more common in Propertius: see Hertzberg, *Quaest. Propert.* VI. ii. § 3; Postgate, *Select Elegies*, p. xcvii.

765. **rigidos,** stiff. Cf. 846. So the word is used of the hair standing up after being cut short, *nec male deformet rigidos tonsura capillos, Ars Amat.* I. 517.

rastris, 'a rake.' But this tool had only two or four prongs, and resembled in use our hoe, except that being heavy it performed harder work in breaking up the soil, and was besides a digging instrument, so rendered in Greek by *σκαπάνη*. A similar tool, though with undivided blade, is called in Devonshire a dig-axe. Ovid has forgotten that the Cyclopes possessed no tools. Cf. XIV. 2, *n.*

767. **in aqua.** Cf. 840, *n.*

componere, so as to give a pleasing expression.

vultus, the appropriate term for the face as expressing emotion and character (cf. 350, 478, XIV. 272), not used, except in poetry, of inanimate objects or the lower animals. The Romans connected it with *voluntas.* Cf. Cic. *de Legg.* I. ix. 27.

769. **cessant,** 'have pause,' not 'cease.' The difference may be illustrated by the corresponding change of meaning from *perpetuus,* 'unbroken' to 'perpetual' in the sense of 'everlasting.'

770. **Telemus.** In Homer (*Od.* IX. 508-10) Polyphemus recollects the prophecy after he has been blinded, and accounts for the negligence which had aided its fulfilment:

> *ἀλλ' αἰεί τινα φῶτα μέγαν καὶ καλὸν ἐδέγμην*
> *ἐνθαδ' ἐλεύσεσθαι, μεγάλην ἐπιειμένον ἀλκήν,*
> *νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἄκικυς*
> *ὀφθαλμοῦ ἀλάωσεν, ἐπεί μ' ἐδαμάσσατο οἴνῳ.*

Cf. Theocr. VI. 23, *Ibis* 270.

771. **Telemus Eurymides.** For the repetition of the name in epic style with additional particulars cf. V. 129, XII. 172, XIV. 224, Virg. *Aen.* VI. 164.

fefellerat. The bird is said **fallere** (cf. 462, *n.*), to escape the augur, when he omits to read the omen it gives.

775. **altera,** 'another.' Cf. xiv. 378.

rapuit. Cf. *Amor.* II. xix. 19, *quae nostros rapuisti nuper ocellos.*

777. **degravat.** So the noise of the giants' footsteps terrifies Achaemenides, Virg. *Aen.* III. 648.

778. **acumine.** Words of this form are particularly common in Ovid. Of the following, *cacumen, examen, flamen,* (n.), *fundamen, gestamen, levamen, stramen, velamen, volumen,* there are eighty-three examples in Ovid against thirty-two in Virgil, while Ovid uses eighty-four times *acumen, conamen, curvamen, foramen, lenimen, medicamen, molimen, nutrimen, stamen,* which do not occur in Virgil. Other examples are *temptamen* (19), *munimen* (212), *caelamen* (291), *firmamen* (X. 491), *hortamen* (I. 277), *revocamen* (II. 596).

780. **huc.** Cf. Theocr. XI. 17.

781. **secutae.** Cf. Theocr. XI. 12, *πολλάκι ταὶ ὄϊες ποτὶ τωὔλιον αὐταὶ ἀπῆνθον χλωρᾶς ἐκ βοτάνας.* The sheep continue to follow him in his blindness, Virg. *Aen.* III. 660, *lanigerae comitantur oves ; ea sola voluptas solamenque mali.*

782. **pinus,** not a staff of pine-wood (as we use 'blackthorn,' and as the *Pelias hasta* is called in XII. 122, *fraxinus*), but a whole tree. The wood is from Virgil, *Aen.* III. 659, *trunca manu pinus regit et vestigia firmat,* its size from Hom. *Od.* ix. 322, *ὅσσον θ' ἱστὸν νηὸς ἐεικοσόροιο μελαίνης,* where it is of olive-wood. Ulysses cuts off a fathom of it for the attack upon the giant. For the same image used by Milton see *Par. Lost,* I. 292-4, and cf. ib. 927, 'his sail-broad vans he spread for flight.'

784. **harundinibus centum.** The usual number was seven ; *dispar septenis fistula cannis,* II. 682. The surroundings of the giant are not gigantic, and the needful size is given by increasing the number of reeds to a hundred.

785. **pastoria,** not 'pastoral,' but with the force noticed on 533, describing Polyphemus as a shepherd, and connecting his minstrelsy with his occupation.

786. **latitans rupe,** 'hidden by the cliff,' an ablative which combines the uses we distinguish as local and instrumental. See R. § 489, Roby, § 1174, and cf. V. 628, *vepre latens,* Virg. *Aen.* X. 361, *haeret pede pes densusque viro vir,* where see Conington.

789-807. The song of the giant is marred by the tasteless accumulation of images in these lines, which contrast unfavourably with the opening lines in Theocritus (XI. 19-24).

folio, of the petal as in 398. So in III. 509, the narcissus is described, *croceum . . . florem inveniunt, foliis medium cingentibus albis.*

765. **rigidos,** stiff. Cf. 846. So the word is used of the hair standing up after being cut short, *nec male deformet rigidos tonsura capillos, Ars Amat.* I. 517.

rastris, 'a rake.' But this tool had only two or four prongs, and resembled in use our hoe, except that being heavy it performed harder work in breaking up the soil, and was besides a digging instrument, so rendered in Greek by *σκαπάνη*. A similar tool, though with undivided blade, is called in Devonshire a dig-axe. Ovid has forgotten that the Cyclopes possessed no tools. Cf. XIV. 2, *n.*

767. **in aqua.** Cf. 840, *n.*

componere, so as to give a pleasing expression.

vultus, the appropriate term for the face as expressing emotion and character (cf. 350, 478, XIV. 272), not used, except in poetry, of inanimate objects or the lower animals. The Romans connected it with *voluntas.* Cf. Cic. *de Legg.* I. ix. 27.

769. **cessant,** 'have pause,' not 'cease.' The difference may be illustrated by the corresponding change of meaning from *perpetuus*, 'unbroken' to 'perpetual' in the sense of 'everlasting.'

770. **Telemus.** In Homer (*Od.* IX. 508-10) Polyphemus recollects the prophecy after he has been blinded, and accounts for the negligence which had aided its fulfilment:

> *ἀλλ' αἰεί τινα φῶτα μέγαν καὶ καλὸν ἐδέγμην*
> *ἐνθαδ' ἐλεύσεσθαι, μεγάλην ἐπιειμένον ἀλκήν,*
> *νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἄκικυς*
> *ὀφθαλμοῦ ἀλάωσεν, ἐπεί μ' ἐδαμάσσατο οἴνῳ.*

Cf. Theocr. VI. 23, *Ibis* 270.

771. **Telemus Eurymides.** For the repetition of the name in epic style with additional particulars cf. V. 129, XII. 172, XIV. 224, Virg. *Aen.* VI. 164.

fefellerat. The bird is said **fallere** (cf. 462, *n.*), to escape the augur, when he omits to read the omen it gives.

775. **altera,** 'another.' Cf. xiv. 378.

rapuit. Cf. *Amor.* II. xix. 19, *quae nostros rapuisti nuper ocellos.*

777. **degravat.** So the noise of the giants' footsteps terrifies Achaemenides, Virg. *Aen.* III. 648.

778. **acumine.** Words of this form are particularly common in Ovid. Of the following, *cacumen, examen, flamen,* (n.), *fundamen, gestamen, levamen, stramen, velamen, volumen,* there are eighty-three examples in Ovid against thirty-two in Virgil, while Ovid uses eighty-four times *acumen, conamen, curvamen, foramen, lenimen, medicamen, molimen, nutrimen, stamen,* which do not occur in Virgil. Other examples are *temptamen* (19), *munimen* (212), *caelamen* (291), *firmamen* (X. 491), *hortamen* (I. 277), *revocamen* (II. 596).

780. **huc.** Cf. Theocr. XI. 17.

781. **secutae.** Cf. Theocr. XI. 12, *πολλάκι ταὶ ὄϊες ποτὶ τωὔλιον αὐταὶ ἀπῆνθον χλωρᾶς ἐκ βοτάνας.* The sheep continue to follow him in his blindness, Virg. *Aen.* III. 660, *lanigerae comitantur oves; ea sola voluptas solamenque mali.*

782. **pinus,** not a staff of pine-wood (as we use 'blackthorn,' and as the *Pelias hasta* is called in XII. 122, *fraxinus*), but a whole tree. The wood is from Virgil, *Aen.* III. 659, *trunca manu pinus regit et vestigia firmat,* its size from Hom. *Od.* ix. 322, *ὅσσον θ' ἱστὸν νηὸς ἐεικοσόροιο μελαίνης,* where it is of olive-wood. Ulysses cuts off a fathom of it for the attack upon the giant. For the same image used by Milton see *Par. Lost,* I. 292-4, and cf. ib. 927, 'his sail-broad vans he spread for flight.'

784. **harundinibus centum.** The usual number was seven; *dispar septenis fistula cannis,* II. 682. The surroundings of the giant are not gigantic, and the needful size is given by increasing the number of reeds to a hundred.

785. **pastoria,** not 'pastoral,' but with the force noticed on 533, describing Polyphemus as a shepherd, and connecting his minstrelsy with his occupation.

786. **latitans rupe,** 'hidden by the cliff,' an ablative which combines the uses we distinguish as local and instrumental. See R. § 489, Roby, § 1174, and cf. V. 628, *vepre latens,* Virg. *Aen.* X. 361, *haeret pede pes densusque viro vir,* where see Conington.

789-807. The song of the giant is marred by the tasteless accumulation of images in these lines, which contrast unfavourably with the opening lines in Theocritus (XI. 19-24).

folio, of the petal as in 398. So in III. 509, the narcissus is described, *croceum . . . florem inveniunt, foliis medium cingentibus albis.*

introduce the third scene (just as it does the second in Virg. *Aen.* VI. 20). In either division incidents are grouped (**ferri** and **exire**, or **exire** and **ducere**), which are consecutive and not simultaneous, but this is probably a common feature in such descriptions, as in that of the two cities in Hom. *Il.* XVIII. 490-540.

696. **celebri in parte**, in a spot 'where men most do congregate.' Cf. *Fast.* VI. 478, *celeberrima...area quae posito de bove nomen habet* (the Forum Boarium).

697. **virginea favilla**, the ashes of the maidens. Cf. Stat. *Silv.* II. 68 (of the bronze referred to in 681, *n.*), *aeraque ab Isthmiacis auro potiora favillis.*

698. **Coronas.** Antoninus Liberalis, after Nicander and Corinna, gives a different account of the miracle: Περσεφόνη δὲ καὶ Ἀΐδης οἰκτείραντες τὰ μὲν σώματα τῶν παρθένων ἠφάνισαν, ἀντὶ δ' ἐκείνων ἀστέρας ἀνήνεγκαν ἐκ τῆς γῆς· οἱ δὲ φάνεντες ἀνηνέχθησαν εἰς οὐρανὸν καὶ αὐτοὺς ὠνόμασαν ἄνθρωποι κομήτας.

700. **hactenus.** Up to this point he has described the bronze work (681, *n.*). The age of such works of art, attested often by signs of wear or injury, was as important at Rome as with us. See Mayor on Juv. I. 76, especially Mart. VIII. vi. as quoted there: Euctus has the identical *crater* thrown by the centaur Rhoecus, in evidence of which it is cracked, *pugna debile cernis opus.*

701. **summus crater**, 'the rim of the bowl.'

asper, 'wrought,' of raised work, as opposed to what was *levis.* Cf. XII. 235, *signis extantibus asper antiquus crater.*

acantho, 'and on the brim a traile of flowres of bearbrich gilded was,' Golding. The *acanthus mollis*, as grown in Roman gardens (Plin. *Epp.* V. vi. 16) and in our own (it is figured by Smee, *My Garden*, p. 233), is supposed to be a variety derived by cultivation from the original prickly *acanthus spinosus.* The names brank-ursine, bear's-breech, and bear's foot are translations from the Italian and German, and have reference to a resemblance between the leaf and the outspread foot of a bear. An accidental combination of acanthus leaves is said to have suggested to Callimachus the bell of the Corinthian capital, and they were much used as here and in embroidery (cf. Virg. *Ecl.* III. 45, *Aen.* I. 649). The *acanthus* (fem.) mentioned in Virg. *Georg.* II. 119 is a tree identified with the acacia.

702. **leviora,** metaphorically, as we use 'slighter.' Cf. XIV. 197.

703. **sacerdoti.** 'Because he was Apollo's priest they gave to him as then a chest to keepe in frankincense,' Golding. His priestly character suggests the form of the present. For an instance where the same word is similarly in point, see Hor. *C.* III. iii. 32, with Wickham's note.

custodem, with more feeling of the metaphor than in our corresponding use of 'keeper.' So with reference to the use of bay-branches at Rome (I. 562, *Fast.* III. 137–42) Plin. *n.* XV. xxx. 39 § 127, *laurus gratissima domibus ianitrix Caesarum pontificumque sola et domos exornat et ante limina excubat.*

704. **coronam,** a gift to him as king. Cf. Virg. *Aen.* I. 655, *duplicem gemmis auroque coronam.*

705. **inde,** after leaving this place. Cf. 720, *n.* 722. So *hinc* is used, as in Virg. *Aen.* III. 551, where see Henry.

recordati, Cf. 678, *n.* Ovid does not specify the connection of Teucer with Crete, which he adopts from Virgil *Aen.* III. 104-9. The other legend which made Teucer a son of the river god Scamander was reconciled with this by representing Scamander also as an immigrant from Crete.

706. **tenuere,** 'gained,' or as we say, 'made.'

707. **Iovem,** the sky and so the climate. Cf. 639, *n.* Ovid thus briefly passes over the incidents described at length by Virgil (*Aen.* III. 137-91), the pestilence and drought, and the vision of Aeneas which renders unnecessary a second visit to the oracle. M has *luem.*

centum urbibus, Crete, called already in Homer (*Il.* II. 649) ἑκατόμπολις. Cf. Hor. *Epod.* IX. 29, *centum nobilem Cretam urbibus.* The juxtaposition increases the emphasis which **Ausonios** gains from its position in advance of **portus.** The effect is to express the hopeful alacrity with which the fugitives turn their thoughts to Italy. Cf. Virg. *Aen.* III. 189, *cuncti dicto paremus ovantes.*

708. **optant,** 'pray.' Cf. XIV. 35, *n.* The word implies the expression of the wish, either in prayer or request. See Henry on Virg. *Aen.* I. 176, *Aeneidea,* vol. i. p. 475. He quotes Sen. *Ep.* 95, *saepe aliud volumus, aliud optamus, et verum ne diis quidem dicimus,* Nonius s.v. *optare est precibus aliquid a diis postulare.* Cf. XIV. 135-9 and 595, Tibull IV. vi. 15

praecipit ea natae mater studiosa, quod optet; illa aliud tacite clam sibi mente rogat.

709. **hiems,** a storm lasting three days, Virg. *Aen.* III. 192-208. Cf. XIV. 481, and the similar use of χειμών.

Strophadum, two small islands west of Messenia, south of Zacynthus, to which the Harpies were driven from Thrace by Zetes and Calais, who here turned back. The name is otherwise explained to mean the Drifting Islands, in accordance with the earlier name Πλωταί.

710. **Aëllo.** Cf. Virg. *Aen.* III. 209-69. Celaeno, another of the Harpies, utters the prophecy fulfilled ib. VII. 112-9.

711. **Samon.** Samos, generally called Same, was the chief city of Cephallenia, and the name is sometimes used as here for the whole island.

712. **Neritias domos.** Ovid, following Virgil *Aen.* III. 271, makes Neritos a separate island, but in Homer (*Od.* IX. 21) it is a mountain in Ithaca. Cf. XIV. 563.

713. **certatam,** 'contested,' 'striven for,' a rare use for which cf. Liv. XXV. iii. 14. So 720 *regnata Amor.* I. xv. 26, *Roma triumphati dum caput orbis erat.* Milt. *P.L.* X. 572, 'not as man, whom they triumphed once lapsed.' Apollo, Diana and Hercules disputed the possession of Ambracia in Epirus with its territory, and referred their dispute to Cragaleus, son of Dryops (the country about Ambracia is called Dryopis by Dicaearchus). After hearing their claims Cragaleus decided in favour of Hercules. Apollo in anger changed him to a rock, to which in later times the Ambraciots continued to present offerings.

714. **versi . . . iudicis,** 'the rock that wears the semblance of the transformed judge.' The rock is disguised under the human likeness, just as in XIV. 275 one flavour is hidden under another. Cf. 273, *n.* XIV. 80 and 759.

715. **quae,** sc. Ambracia, for the clause **versique . . . iudicis** does not interrupt the construction, a usage with which we may compare Hor. *Sat.* II. vi. 65, *ipse meique ante Larem proprium vescor.* Cf. 632, *n.* We have a somewhat similar idiom in Milton *P. L.* II. 917, 'into this wild abyss the wary Fiend stood on the brink of Hell and look'd awhile,' which Bentley strangely corrects into 'look'd from the brink of Hell and stood awhile.'

Actiaco . . . nota, 'famed for Actian Apollo,' *i.e.* for the temple of Apollo at Actium. Cf. Virg. *Aen.* III. 275, *formidatus*

nautis aperitur Apollo, of the same temple first sighted by the Trojans. In XV. 716 Ovid fancifully develops this usage by substituting for Caieta (cf. 157, *n.*) in a list of names of places the description *quam tumulavit alumnus*. After the battle of Actium Octavianus enlarged the ancient temple, and reestablished with greater splendour the games attached to it. Virgil makes the Trojans visit the temple, and themselves celebrate games on the shore, *Aen.* III. l.c. This temple on the strait could hardly be said to have conferred fame on Ambracia inside the gulf and on the opposite coast. The remaining inhabitants of the town were also removed by Octavianus to Nicopolis, which he founded in honour of the victory. For **ab** cf. 105, *n.*

716. **vocalem sua quercu,** 'vocal with its native oaks.' For the collective use of **quercus** cf. 691, *n.* Oracles were given at Dodona by the whispering leaves of oak-trees, the προσήγοροι δρύες of Aesch. *P. V.* 832. Another version of the story represented the oracles as delivered from the trees by the cry of two doves, which by a third version are rationalised as two women, Herod. II. 54-7. In Virgil Aeneas does not visit Dodona, but Dionysius (I. 5) makes him leave his ships at Buthrotum and go to Dodona from there.

717. **Chaonios sinus,** 'Chaon's gulf.' The country was said to have been named after the Trojan Chaon by Helenus, who had caused his death. See Virg. *Aen.* III. 335.

nati, three sons and a daughter. Cf. 645, *n.* The name of the king was Munichus. His house was attacked by robbers, who being resisted fired it, and his children, his wife and himself were transformed by Jupiter to birds to save them from the flames (Anton. Liber. xiv.).

718. **inrita,** 'ineffectual,' used proleptically of the fire which was cheated of its prey. This is Heinsius' conjecture. M has *inita*, MSS. generally *impia*.

subiectis pennis, 'on sudden (new-created) wings,' the participle referring to the action of divine power in supplying the wings, and having much the same force as *subitis* (cf. 617, *n.*). Cf. Virg. *Aen.* II. 235 (of putting the Trojan horse on wheels) *pedibusque rotarum subiciunt lapsus*. [I suspect a corruption: the obvious word is *subitis*. Perhaps *tam* fell out after *-ta* of *irrita*. R. E.]

719. **Phaeacum,** the Phaeacians, inhabitants of the Homeric Scheria, which was identified by general tradition with Corcyra (Thuc. I. 25). Ulysses after leaving Calypso's island was hospitably entertained by their king Alcinous, to whom he

related his previous adventures (Hom. *Od.* IX.—XII.), and by whom he was afterwards conveyed to Ithaca. There is reference here to the famous gardens of Alcinous, described *Od.* VII. 112-32.

felicibus, 'goodly.' The word originally means 'fruit-bearing,' but is specially used as an epithet of the nobler trees (as perhaps here) or of their fruit, as in XIV. 627. Cf. Virg. *Aen.* II. 649 (of Achaemenides, cf. XIV. 216) *victum infelicem bacas lapidosaque corna.*

720. **ab his,** 'next after these,' a common expression in Ovid Cf. III. 273, IV. 329 and 612, IX. 764, VI. 63 *ab imbre,* Liv. XXII. xl. 4, *ab hoc sermone profectum Paullum tradunt,* id. XLIV. xxxiv. 6, *ab his praeceptis contionem dimisit,* id. VII. ii. 8 (where the idea of abandoning is prominent) *qui ab saturis ausus est primus argumento fabulam serere.* With this temporal sense is easily combined the idea of causation, of which many examples occur in Livy, as I. i. 4 and 5, II. lxv. 7, *iam inde ab infelici pugna castrisque amissis ceciderant animi,* V. xliv. 6, *ab secundis rebus magis etiam solito incauti.* For the same use in Propertius see Hertzberg, *Quaest. Propert.* p. 134. Cf. 105, *n.*

regnata. Cf. 713, *n.*

vati Phrygio, Helenus. Cf. 99, *n.* The visit to Buthrotum is given at great length by Virgil, *Aen.* III. 294–505.

721. **simulata Troia,** 'mimic Troy' (King), with its Simois, Xanthus, Scaean gate and Pergama, Virg. *Aen.* III. 302 and 349. With the same feeling Aeneas had named his settlements in Thrace (ib. 18) and Crete (ib. 133). Notice that **simulata** means 'made in a likeness,' as in Virg. *Aen.* III. 349, *simulataque magnis Pergama.* Cf. XIV. 765, *n.* Shakespeare, *Hamlet,* III. iv. 54, 'the counterfeit presentment of two brothers,' Milton *P.L.* II. 510, 'with pomp supreme and godlike imitated state.' Cf. similar uses of *mentior,* as XI. 253.

tenetur. Cf. 706, *n.*

722. **futurorum certi,** 'certifide of things to come' Golding. For this use ('informed of what would be,' not 'confident of their destiny') cf. VI. 268, *tam subitae matrem certam fecere ruinae,* XI. 415, *consilii tamen ante sui . . . certam te facit.* So perhaps may be explained the difficult passage Virg. *Aen.* IV. 110, *fatis incerta,* 'uninformed by prophecy,' the emphasis on *fatis* being accounted for by the opposition to the other way of ascertaining the will of Jupiter, by inquiry to be made of him by Juno.

724. **Sicaniam.** Ovid omits all description of the voyage to Italy, the landing at Castrum Minervae, and the passage along the coast, Virg. *Aen.* III. 506-53.

pinnis 'spines,' or perhaps 'fins,' a sense which is confined to the form *pinna.* Cf. 963, III. 678.

727. **aequoris expertem.** Cf. 293, *n.*

728. **hac,** near Pelorus, which in V. 350 is called from its nearness to Italy *Ausonius,* Zancle or Messana being a little below this narrowest part of the strait. In Virgil the fugitives do not so closely approach the strait, and land at nightfall near the foot of Aetna, as Ulysses had done previously. Here on the next morning they meet with Achaemenides, an incident which Ovid introduces subsequently, XIV. 160. Cf. XIV. 75, *n.*

730. Cf. Virg. *Aen.* III. 420, *dextrum Scylla latus, laevum implacata Charybdis obsidet,* where both are more fully described, as is Scylla, XIV. 60 sqq.

731. **carinas.** Cf. XIV. 534, *n.*

732. **succingitur.** Cf. Virg. *Ecl.* VI. 75, *candida succinctam latrantibus inguina monstris.* Mr. King translates: 'the zone of ravenous dogs that belts her horrible waist.'

733. **si non cet.** Cf. XV. 282, *nisi vatibus omnis eripienda fides.*

739. **repetens suspiria,** 'heaving deep sighs.'

740. **genus . . . virorum,** 'a gentle race of suitors.' **Virgo** and **viri** connote humanity and contrast the mortal Scylla and her human suitors with the goddess Galatea and the monstrous Cyclop. For *vir* thus used cf. XIV. 834, *n.*

741. **facis,** as in XIV. 491, in a usage which approximates to our use of 'do' as an auxiliary verb.

negare, 'refuse,' 'say no.' Cf. *Ars Amat.* I. 345, *quae dant quaeque negant, gaudent tamen esse rogatae.*

742. **caerula.** Cf. 288, *n.*

Doris, sister and wife of Nereus, daughter of Oceanus and Thetis.

743. **turba,** merely of their number, without any idea of their assemblage. Cf. VI. 219, where *turba rotarum* means 'the

passage of many wheels,' or 'the frequent passage of wheels. The Nereids were fifty in number.

744. **per luctus**, 'with mourning,' **per** expressing circumstance or necessary condition.

Cyclopis, 'of a Cyclop,' one of the Cyclopes, described in Hesiod as Titans, three in number, who supplied Jove with his thunderbolts (cf. I. 259, Virg. *G.* IV. 170-5), in Homer as lawless and impious shepherds (761,857), localised subsequently in Sicily (as here and Virg. *Aen.* III. 641-6, where they number a hundred or more), and by later tradition described as skilled artificers, assistants of Vulcan. The first and third forms of the legend are combined in Virg. *Aen.* VIII. 416-53. The Cyclopes of Hesiod are sons of Heaven and Earth, but Polyphemus, who belongs to the pastoral form of the legend, is son of Neptune, and all, like Fame (Virg. *Aen.* IV. 195), Charon (ib. VI. 304) and the Harpies (ib. III. 252 and 262) rank as divine beings.

746. **marmoreo**, white as marble, as in III. 481. So *eburneus*, III. 422, *cereus*, Hor. *C.* I. xiii. 2 seem to express colour only, like *niveus* and *lacteus* (Virg. *Aen.* VIII. 660). In II. 536 is the combination *niveis argentea pennis ales.*

pollice. Cf. IX. 395, *lacrimas admoto pollice siccat.*

749. **Crataeide**, sc. Scylla. Her parentage is variously given.

750. **Fauno.** Faunus was a rustic Italian deity, subsequently identified with the Greek Pan, but also rationalised into an old king of Latium, son of Picus, grandson of Saturnus (XIV. 320 and 449), and father of Latinus, who consults his oracle at Albunea (Virg. *Aen.* VII. 48 and 82). Although Faunus was conceived as an individual, the name is also applied to a class of divine beings, as is the case with Pan (XIV. 638), Silvanus (I. 193) and Silenus, and in this plural form Virgil *Aen.* VIII. 314) speaks of the *indigenae Fauni* as inhabiting before the coming of Saturn the country which was subsequently called Latium, *his quoniam latuisset tutus in oris* (ib. 323) Cf. XIV. 456, *n.*

Symaethide, daughter of Symaethus, a river rising in central Sicily and flowing south of Aetna.

752. **uni**, to the exclusion of all others. We should perhaps express the same thing adverbially by 'wholly.'

753. **octonis iterum**, sc. sixteen, a form of expression which seems to differ from that in VIII. 243, *natalibus actis*

bis senis in that the adverb attaches itself more closely to the verb ('completed a second time').

754. **signarat . . . malas.** Cf. IX. 389, *dubiaque tegens lanugine malas*, where is the same poetical use of a transitive verb to express an involuntary process.

dubia, faint, hardly perceptible.

755. **nulla cum fine,** 'unceasingly,' as *fine nullo* is used *Ex. Pont.* I. i. 74 (where notice the variation of gender).

756. **quaesieris.** On the quantity see R. § 281. This use of the perfect subjunctive is equivalent to that of the Greek aorist.

757. **praesentior,** 'more powerful.' So IV. 612, *tanta est praesentia veri.* The same development of meaning from the literal sense (825, XIV. 123) may be noticed in *instans* and *instantia.* Perhaps we may compare the transition of 'handsome' from its original meaning of 'handy,' *habilis.*

edam, 'I could tell.'

758. **pro.** Cf. 5.

759. **Venus alma.** Cf. XIV. 478. The epithet was so commonly applied to Venus that there was a street at Rome called *almae Veneris vicus.* See Munro on Lucr. I. 2.

nempe, as we use 'actually,' 'positively, 'I assure you.'

760. **hospite,** 'stranger.'

761. **contemtor Olympi.** Cf. 857, Hom. *Od.* IX. 275-6:

> *οὐ γὰρ Κύκλωπες Διὸς αἰγιόχου ἀλέγουσιν*
> *οὐδὲ θεῶν μακάρων, ἐπεὶ ἦ πολὺ φέρτεροί εἰμεν.*

But the Cyclopes try to quiet Polyphemus in his agony by reminding him (ib. 411), *νοῦσον γ' οὔπως ἔστι Διὸς μεγάλου ἀλέασθαι.*

762. **valida.** The epithet is used of overpowering passion also in XIV. 352.

764. **tibi.** Apostrophe (R. § 947) is a common device in Ovid, especially where it relieves the monotony of an enumeration, as in *Fast.* IV. 435-40, 467-70, 499-502. It is still more common in Propertius: see Hertzberg, *Quaest. Propert.* VI. ii. § 3; Postgate, *Select Elegies*, p. xcvii.

765. **rigidos,** stiff. Cf. 846. So the word is used of the hair standing up after being cut short, *nec male deformet rigidos tonsura capillos, Ars Amat.* I. 517.

rastris, 'a rake.' But this tool had only two or four prongs, and resembled in use our hoe, except that being heavy it performed harder work in breaking up the soil, and was besides a digging instrument, so rendered in Greek by *σκαπάνη*. A similar tool, though with undivided blade, is called in Devonshire a dig-axe. Ovid has forgotten that the Cyclopes possessed no tools. Cf. XIV. 2, *n.*

767. **in aqua.** Cf. 840, *n.*

componere, so as to give a pleasing expression.

vultus, the appropriate term for the face as expressing emotion and character (cf. 350, 478, XIV. 272), not used, except in poetry, of inanimate objects or the lower animals. The Romans connected it with *voluntas.* Cf. Cic. *de Legg.* I. ix. 27.

769. **cessant,** 'have pause,' not 'cease.' The difference may be illustrated by the corresponding change of meaning from *perpetuus,* 'unbroken' to 'perpetual' in the sense of 'everlasting.'

770. **Telemus.** In Homer (*Od.* IX. 508-10) Polyphemus recollects the prophecy after he has been blinded, and accounts for the negligence which had aided its fulfilment:

> *ἀλλ' αἰεί τινα φῶτα μέγαν καὶ καλὸν ἐδέγμην*
> *ἐνθαδ' ἐλεύσεσθαι, μεγάλην ἐπιειμένον ἀλκήν,*
> *νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἄκικυς*
> *ὀφθαλμοῦ ἀλάωσεν, ἐπεί μ' ἐδαμάσσατο οἴνῳ.*

Cf. Theocr. VI. 23, *Ibis* 270.

771. **Telemus Eurymides.** For the repetition of the name in epic style with additional particulars cf. V. 129, XII. 172, XIV. 224, Virg. *Aen.* VI. 164.

fefellerat. The bird is said **fallere** (cf. 462, *n.*), to escape the augur, when he omits to read the omen it gives.

775. **altera,** 'another.' Cf. xiv. 378.

rapuit. Cf. *Amor.* II. xix. 19, *quae nostros rapuisti nuper ocellos.*

777. **degravat.** So the noise of the giants' footsteps terrifies Achaemenides, Virg. *Aen.* III. 648.

778. **acumine.** Words of this form are particularly common in Ovid. Of the following, *cacumen, examen, flamen,* (n.), *fundamen, gestamen, levamen, stramen, velamen, volumen,* there are eighty-three examples in Ovid against thirty-two in Virgil, while Ovid uses eighty-four times *acumen, conamen, curvamen, foramen, lenimen, medicamen, molimen, nutrimen, stamen,* which do not occur in Virgil. Other examples are *temptamen* (19), *munimen* (212), *caelamen* (291), *firmamen* (X. 491), *hortamen* (I. 277), *revocamen* (II. 596).

780. **huc.** Cf. Theocr. XI. 17.

781. **secutae.** Cf. Theocr. XI. 12, *πολλάκι ταὶ ὄιες ποτὶ τωὔλιον αὐταὶ ἀπῆνθον χλωρᾶς ἐκ βοτάνας.* The sheep continue to follow him in his blindness, Virg. *Aen.* III. 660, *lanigerae comitantur oves; ea sola voluptas solamenque mali.*

782. **pinus,** not a staff of pine-wood (as we use 'blackthorn,' and as the *Pelias hasta* is called in XII. 122, *fraxinus*), but a whole tree. The wood is from Virgil, *Aen.* III. 659, *trunca manu pinus regit et vestigia firmat,* its size from Hom. *Od.* ix. 322, *ὅσσον θ' ἱστὸν νηὸς ἐεικοσόροιο μελαίνης,* where it is of olive-wood. Ulysses cuts off a fathom of it for the attack upon the giant. For the same image used by Milton see *Par. Lost,* I. 292-4, and cf. ib. 927, 'his sail-broad vans he spread for flight.'

784. **harundinibus centum.** The usual number was seven; *dispar septenis fistula cannis,* II. 682. The surroundings of the giant are not gigantic, and the needful size is given by increasing the number of reeds to a hundred.

785. **pastoria,** not 'pastoral,' but with the force noticed on 533, describing Polyphemus as a shepherd, and connecting his minstrelsy with his occupation.

786. **latitans rupe,** 'hidden by the cliff,' an ablative which combines the uses we distinguish as local and instrumental. See R. § 489, Roby, § 1174, and cf. V. 628, *vepre latens,* Virg. *Aen.* X. 361, *haeret pede pes densusque viro vir,* where see Conington.

789-807. The song of the giant is marred by the tasteless accumulation of images in these lines, which contrast unfavourably with the opening lines in Theocritus (XI. 19-24).

folio, of the petal as in 398. So in III. 509, the narcissus is described, *croceum . . . florem inveniunt, foliis medium cingentibus albis.*

ligustri, generally identified with the privet, though the colour of the flower hardly justifies its collocation in Martial I. cxvi., *loto candidior puella cygno argento nive lilio ligustro.*

791. **vitro.** See Becker's *Gallus*, Eng. Tr. pp. 303, 373.

lascivior, 'more frolicsome.' Cf. Theocr. XI. 21, μόσχω γαυροτέρα.

792. **adsiduo,** 'incessant' or 'ever present,' just as in Liv. I. xx. 2 *adsiduus sacerdos* is a 'resident priest.' [Four of my Bodl. MSS. have *assiduo*, one *asiduo*. This is strong evidence against the other form *adsiduo*. R. E.]

793. **solibus hibernis,** 'than sunny days in winter.' For this use of *soles* not merely for 'days' but for 'fine days' cf. Virg. *G.* I. 393, *ex imbri soles et aperta serena prospicere.* So it is used of 'days of exposure to sunlight' as contrasted with the *umbra* of a studious life, Plin. *Epp.* IX. ii. 4, *nihil minus aptum arbitramur, cum arma vestra, cum castra, cum denique cornua, tubas, sudorem, pulverem, soles cogitamus.*

794. **nobilior palma,** 'of more honour than the victor's palm.' Cf. Hor. *C.* I. i. 5, *palma nobilis.* **Palma** is a conjecture of Siebelis: a Berlin MS. has *palmis*. Merkel retains the reading of M *forma* (inserting *ac* from conjecture), which he takes as nominative in the sense of 'a beauty' (as κάλλος is used), comparing IV. 676, *visae correptus imagine formae*, Prop. II. v. 28, *Cynthia forma potens.* This may safely be pronounced impossible. Madvig (*Advers. Crit.* vol. ii. p. 92) suggests *mobilior dama.* [May not the very common confusion of *fama flamma* (at XIV. 726 Can.[1] has *flamma*) point to the true reading? That is, *flamma* was first changed to *fama*, then to *forma*, the reading of M. 'More nimble than flame.' R. E.] Ehwald retains the vulgate *pomis*, for which cf. 818.

795. **matura uva,** a variation on Theocr. XI. 21, φιαρωτέρα ὄμφακος ὠμᾶς.

796. **lacte coacto,** 'junkets.' Theocritus (XI. 20) uses the same comparison for the colour, λευκοτέρα πακτᾶς ποτιδεῖν. The exact equivalent of *lac coactum* it is not easy to determine. Cf. 830; XIV. 274, *n.*

797. **si non fugias,** 'if thou wouldst stay.' See R. § 656. In Theocritus Galatea avoids the Cyclop only in sport, καὶ φεύγει φιλέοντα, καὶ οὐ φιλέοντα διώκει.

798. **saevior . . . eadem,** 'yet wilder too,' **eadem** ex-

pressing the union in one person of qualities like or unlike. Cf. XIV. 93 *n.*

799. **durior,** 'more heartless' than the tree in its 'stubborn hardihood.'

fallacior, 'more tricksy.' The comparison is with water as described in the epithet *tenuis,* with that penetrative power which makes it difficult to deny it ingress or egress. The same feeling is expressed in Theocr. XI. 22:

> φοιτῇς δ' αὖθ' οὕτως, ὄκκα γλυκὺς ὕπνος ἔχῃ με
> οἴχῃ δ' εὐθὺς ἰοῖσ', ὄκκα γλυκὺς ὕπνος ἀνῇ με.

800. **lentior,** 'more lithe.' The word seems to express the union of apparent weakness with real strength in the passive obstinacy of Galatea and the pliant toughness of the willow and bryony. For the two members of the comparison cf. *Amor.* III. vi. 59, *qui tenero lacrimas lentus in ore videt,* Virg. *Aen.* III. 31, *rursus et alterius lentum convellere vimen insequor,* and see Henry, *Aeneidea,* vol. ii. pp. 446-50. For the *vitis alba* see the lexicon, s.v. *ampeloleuce.*

802. **laudato.** Cf. *de Medic. Fac.* 33, *laudatas homini volucris Iunonia pennas explicat, Ars Amat.* I. 627:

> *laudatas ostentat avis Iunonia pinnas:*
> *si tacitus spectes, illa recondit opes.*

803. **tribulis,** thistles or caltrops. Cf. Virg. *G.* I. 152, *subit aspera silva lappaeque tribulique. Asper* is frequently thus used of anger in living beings, as in XIV. 485.

feta ursa, 'than mothering she-bear.'

804. **surdior aequoribus,** a proverbial image. Cf. Aesch. *P.V.* 1001, Eur. *Med.* 28, ὡς δὲ πέτρος ἢ θαλάσσιος κλύδων ἀκούει νουθετουμένη φίλων, *Androm.* 538, τί με προσπίπτεις, ἁλίαν πέτραν ἢ κῦμα λιταῖς ὡς ἱκετεύων, *Hipp.* 304, αὐθαδεστέρα γίγνου θαλάσσης. It occurs several times in Ovid, as *Her.* VIII. 9, ib. XVIII. 211, *Ars. Amat.* I. 531, *Rem. Am.* 597. Cf. XIV. 711.

calcato hydro. Eurydice dies from the bite of a snake thus roused, X. 10, *occidit in talum serpentis dente recepto,* Virg. *G.* IV. 458, where it is called *hydrus.*

805. **vellem possem.** Cf. 462, *n.*

806. **claris latratibus,** poetically for the hounds in cry, as Virg. *Aen.* V. 257 (of a scene represented in embroidery), *saevitque canum latratus in auras.*

810. **vivo . . . saxo,** 'arched with living rock.' **Pendentia** does not necessarily, like 'overhanging' or 'suspended,' suggest that the object spoken of is supported from above or from one side, but implies only the want of direct support from below. So it is used of the vault of heaven, *pendentis caeli*, VII. 580, of a roof supported on columns, *centum pendentia tecta columnis*, Mart. II. xiv. 9, of the Pons Sublicius, *pendente via*, Sidon. Apoll. V. 70, of the water of an aqueduct, *innumero pendens transmittitur arcu*, Stat. *Silv.* I. v. 28. Used of similar formations seen from above it is equivalent to 'hollow,' as in Plin. *H. N.* II. 82. See Henry, *Aeneidea*, vol. i. pp. 465-70, whence I have taken these references.

vivo. Cf. XIV. 712, *n.*

812. **poma,** 'fruits,' said to include all fruits except such as grow in clusters, as grapes. Servius on Virg. *Ecl.* II. 53 says, *poma generaliter dicuntur omnia molliora*, but Pliny includes even fir-cones.

813. **auro . . . uvae,** white grapes.

816. **autumnalia corna,** a fruit the estimation of which varies. In Virg. *Aen.* III. 649, Achaemenides describes them, *victum infelicem, bacas lapidosaque corna*, and Dr. Henry confirms the accuracy of his description: 'The *cornus mascula* (kornelkirsche) grows wild in Sicily, Italy, and even in Germany, at the present day. Its oblong, red, shining berries, consisting of little more than a mere membrane covering a large and hard stone, are sold in the streets of the Italian towns.' *Aeneidea*, vol. ii. p. 505.

818. **generosa . . . ceras,** 'the noble kind that mocks new wax,' yellow plums, which were more highly esteemed than purple, the *cerea pruna* of Virg. *Ecl.* II. 53. Cf. 457, *n.*

819. **deerunt,** a disyllable by synaeresis, R. § 944.

821. **pecus.** Cf. Theocr. XI. 34, *βοτὰ χίλια βόσκω.*

multae, of the individual sheep. Cf. Virg. *Aen.* VI. 58, *genus antiquum Terrae, Titania pubes, fulmine deiecti volvuntur.*

825. **potes,** you could if you would.

826. **ut . . . uber,** 'see how their udders ful do make them straddle,' Golding.

828. **par aetas,** abstract for concrete, as in Liv. IV. lx. 8,

a patribus conlaudari, et a militari aetate tanquam bonos cives adspici.

829-30. Cf. Theocr. X. 35-7, Virg. *Ecl.* II. 22.

pars . . . partem. Cf. Hom. *Od.* IX. 246-9.

liquefacta coagula. Cf. XIV. 274, *n.*

deliciae, 'pets.' Cf. Cat. II. 1, *Passer deliciae meae puellae.*

faciles, easily won and so of slight value, just as the danger incurred commends the gift in 836 and Virg. *Ecl.* II. 40, *duo, nec tuta mihi valle reperti, capreoli.* Cf. X. 602, *quid facilem titulum superando quaeris inertes.*

833. **cacumine,** of a tree-top, as in VI. 705.

834. **qui . . possint,** like the pet lion cub in Aesch. *Ag.* 717-26, ἅμερον, εὐφιλόπαιδα, καὶ γεραροῖς ἐπίχαρτον. But the present is such as might be expected from a Cyclop.

836. **catulos ursae.** Cf. Theocr. XI. 41, σκύμνως τέσσαρας ἄρκτων.

840. **certe . . . novi,** 'I know myself at least.' Cf. Theocr. VI. 34-7, Virg. *Ecl.* II. 35-6.

imagine, 'mirror,' as in Virg. *Ecl.* II. 27.

844. Cf. 744, *n.*, and for **nescio quem,** which is of course contemptuous, R. § 755. Here and in 857 Ovid is following Eur. *Cycl.* 320:

> Ζηνὸς δ' ἐγὼ κεραυνὸν οὐ φρίσσω, ξένε
> οὐδ' οἶδ' ὅ τι Ζεύς ἐστ' ἐμοῦ κρείσσων θεός.

torvos, of a serious and earnest look, as in Hor. *C.* III. v. 44 (of Regulus), *virilem torvus humi posuisse voltum.* So in XV. 586 of the countenance of Cipus resolved to go into exile rather than fulfil the prophecy that he would be king of Rome.

845. Cf. Theocr. XX. 21-3:

> καὶ γάρ ἐμοὶ τὸ πάροιθεν ἐπάνθεεν ἀδύ τι κάλλος
> ὡς κισσὸς ποτὶ πρέμνον, ἐμὰν δ' ἐπύκαζεν ὑπήναν,
> χαῖται δ' οἷα σέλινα περὶ κροτάφοισι κέχυντο.

846. In Theocr. XI. 50 the giant proposes to burn off his shaggy covering:

> αἱ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἦμεν,
> ἐντὶ δρυὸς ξύλα μοι, καὶ ὑπὸ σποδῷ ἀκάματον πῦρ.

847. **corpora**, of a single body. Cf. 108, *n.* *Ibis*, 412, *corpora Cercyonea.* Dräger, *Historische Syntax*, I. p. 6, compares σώματα in Soph. *El.* 1232.

turpe, 'a blemish.' Cf. *Ars Amat.* III. 249:

turpe pecus mutilum, turpis sine gramine campus,
et sine fronde frutex, et sine crine caput.

848. **flaventia**, 'ruddy.' The colour is in point, as bay and chestnut horses were, together with grey, reckoned the handsomest. Cf. Virg. *G.* III. 81, *honesti spadices glaucique.* This was in accordance with the general preference of the Romans, as of the Greeks, for light hair, witnessed by the ascription of it to Minerva (II. 749), Lucretia (*Fast.* II. 763), Europa (ib. V. 609), Oenone (*Her.* V. 122), Dido (Virg. *Aen.* IV. 698). Cf. XIV. 97, *n.*

849. Ehwald, following Magnus, retains the line *pluma tegit volucres, ovibus sua lana decori est*, which, omitted in M and appearing in two forms in ε and h, has been rejected by most editors.

851. Cf. Theocr. XI. 30-3.

852. **clipei**. The image is taken from Callimachus, *Hymn. in Dian.* 52, πᾶσι δ' ὑπ' ὄφρυν φάεα μουνόγληνα, σάκει ἶσα τετραβοείῳ. Cf. Virg. *Aen.* III. 637. *Argolici clipei aut Phoebeae lampadis instar.* In XV. 192, *ipse Dei clipeus* is used of the sun.

854. **genitor meus**, Neptune.

855. **hunc . . . socerum**. Cf. XIV. 375, IX. 14 (of Hercules), *ille Iovem socerum dare se famamque laborum . . . referebat.* Cf. 509, *n.*

856. **tibi . . . uni**, to thee, though to no one else, the first three words explaining **supplicis**, and **uni** asserting the Cyclop's independence.

857. **penetrabile**, 'piercing.' See R. § 379, Roby, § 876. The distinction between the so-called active and passive uses of these adjectives is little more than a difference of translation, the relation of the verbal notion contained in the adjective being in neither use defined as we necessarily define it in English. For the same word in the passive use cf. XII. 166, *corpus nullo penetrabile telo*, and for other instances of the active use, III. 358, *resonabilis Echo*, VI. 257, *exitiabile telum*, and see Munro on Lucr. I. 11. See also Trench, *Select Glossary*, s.v. awful,

and cf. Milton, *P.L.* IX. 563, 'how camest thou speakable of mute?'

861. **Acin.** He dwells upon his rival's name. Cf. Hor. *C.* I. xiii. 1, *Telephi cervicem roseam, cerea Telephi laudas brachia.*

meis conplexibus Acin. Cf. 367, *n.*

862. **placeat licebit,** 'he may please,' a contemptuous concession. Cf. 18, *n.*, 328.

863. **quod nollem,** 'would that he did not,' the tense referring as always to past time.

copia, 'occasion,' 'opportunity.' Cf. 330, *n.*

864. **pro,** 'in proportion to.'

865. **viscera.** Cf. XIV. 194, *n.*

866. **se misceat tibi,** 'let him be united to thee.'

867. **laesus,** 'injured,' a word not strictly carrying out the metaphor involved in the use of **ignis** for 'love.

868. **viribus,** the fires of the volcano. Cf. Cat. LXVIII. 53, *cum tantum arderem quantum Trinacria rupes.*

870. **nam . . . videbam,** explaining the description of his movements which follows.

875. **sit faciam,** R. § 672.

Veneris, 'love.' Cf. 639, *n.*

877. **debuit,** as we colloquially use 'was bound,' like the French *devait.* Cf. XV. 662, quoted on 895. For the voice of the Cyclop cf. Hom. *Od.* IX. 395, Virg. *Aen.* III. 672-4.

881. **vestris regnis,** the waters, with reference to Symaethus and Galatea.

882. **partem revulsam.** Cf. Hom. *Od.* IX. 481 (of the Cyclop throwing at Ulysses), *ἧκε δ' ἀπορρήξας κορυφὴν ὄρεος μεγάλοιο*, ib. 537 (of his second throw), *πολὺ μείζονα λᾶαν ἀείρας ἧκ' ἐπιδινήσας.* Virgil with exaggeration repeats the expression of heroic warriors, *Aen.* X. 128, *haud partem exiguam montis,* ib. 698, IX. 569.

884. **e saxo.** [Can.[7] reads *est* with *ex* superscribed as a correction. The word corrected, *est*, proves *ex* not *e* to be right: not 'out of,' but 'off,' or 'from,' R. E.]

885. **per fata** with **fieri licebat**, 'without hindrance from,' R. § 831, c. Cf. 233, *n.*

886. **fecimus, ut**, R. § 712 (b), Roby, § 1700.

vires avitas, 'the quality (nature, powers) of his grandsire,' the river Symaethus (750, n.).

888. **temporis exiguum**, R. § 522.

890. **mora**, 'by slow degrees.' Cf. I. 402 (of stones turning to men), *mollirique mora*, XV. 362, *quaecumque mora* (by 'keeping' as we say), *fluidove calore corpora tabuerunt.*

fracta dehiscit, 'cracks and parts,' Cf. 412, *n.* **Fracta**, for *tacta* of MSS. is due to Heinsius. [Can.[7] has *tacta* corrected from *tracta.* May not *tracta* be right? 'draws in and splits open,' or perhaps 'collapses and splits open.' It is very difficult to imagine an original *fracta* becoming either *tracta* or *tacta.* R. E.]

891. **harundo**, 'reeds.' Cf. 691, *n.*, XIV. 598.

893. **media tenus alvo**, to the waist, as in V. 413.

894. **flexis cannis**, 'with wreath of reeds,' the usual ornament of river deities. Cf. IX. 3, *inornatos redimitus harundine crines, Fast.* V. 637, *Tibris harundiferum caput extulit*, Virg. *Aen.* VIII. 34, Milton, *Lycidas*, 104.

nova, new-created. Cf. 406, *n.*, XIV. 390, ib. 499.

cornua. River gods were represented as bull-headed, whence the epithets *tauriformis*, Hor. *C.* IV. xiv. 15, *corniger*, XIV. 602. See Conington on Virg. *G.* IV. 37, and cf. IX. 1. *sqq.*

895. **maior.** So of Hercules becoming a god, IX. 269, *maiorque videri coepit*, and cf. 962, XIV. 8, XV. 661, of Aesculapius passing into the serpent:

vertar in hunc, sed maior ero, tantusque videbor,
in quantum verti caelestia corpora debent.

This increase of stature was characteristic also of apparitions; see Virg. *Aen.* II. 773 (of Creusa), *nota maior imago*, Juv. XIII. 221, Tac. *Ann.* XI. 21.

caerulus. Cf. 288, *n.*

896. **sic quoque**, even thus metamorphosed.

897. **antiquum**, 'former,' the name he bore before his metamorphosis. The river Acis flows into the sea N.E. of Aetna.

898. **coetu,** of the sea-nymphs, 736.

900. **redit,** turns back shoreward.

901. **bibula,** 'wet.' Cf. XIV. 368, *n.*

902. **recessus gurgitis.** Cf. XIV. 51.

904. **freto stridens.** The idea apparently is of the sea seething and hissing in his wake, **freto** indicating both the place of the motion and the cause of the sound. The expression may have been suggested by Virg. *Aen.* I. 102, *stridens Aquilone procella.* [*Fretum stringens,* the conjecture of Heinsius, is now confirmed by D'Orv. X. 1, 5, 24, which gives *fretum cindens stringens,* the latter with a line under it. Here as in many other cases the rejected reading of the scribe is the right one. R. E.]

905. **Anthedone,** called **Euboica** also in VII. 232 (in connection with the same *vivax gramen*) from its situation in Boeotia on the Euripus.

906. **Glaucus,** a fisherman of Anthedon. According to another version of the story he was led to taste the potent leaves by observing that a hare which he had hunted recovered its strength from contact with them. He was the subject of a play by Aeschylus, of which a few words are preserved, and was also written of by Pindar and Callimachus. See Athen. VII. cc. 47-8. Pausanias (IX. xxii. 7) mentions the spot at Anthedon called Γλαύκου πήδημα, and his prophetic power as a sea-deity.

haeret, 'is arrested,' 'is snared,' as involuntarily (cf. XIV. 756) as a ship strikes upon a rock (Virg. *Aen.* V. 204, *saxis in procurrentibus haesit*), or a fish is caught in ice (*Trist.* IV. x. 49, *vidimus in glacie pisces haerere ligatos*). Cf. II. 409, *in virgine Nonacrina haesit.*

908. **velox timore,** 'with the speed of fear.'

909. **prope litora,** on the Italian side of the strait, XIV. 17.

910-11. 'By the strait it stands, a huge peak gathered to a single summit, with sloping front that from afar stretches to the sea.' For **convexus** cf. XIV. 154. **Longus ab aequoribus** is Merkel's conjecture. Ehwald retains the MS. reading, while Zingerle follows the reading of Heinsius from four MSS. *sine arboribus.* [MSS. give *longa sub arboribus convexus* (*connexus,* Bod., which also omits *ad* and has *in* superscribed) *ad*

aequora vertex. This is capable of a good sense, 'a peak sloping down to a long stretch of sea water covered by trees,' whereas the change of *arboribus* to *aequoribus* is in the last degree violent and improbable. R. E.]

912. **monstrumne deamne**. The same doubt is felt about the Harpies, Virg. *Aen.* III. 262, *sive deae, seu sint dirae obscenaeque volucres*.

913. For the use of que . . . que . . . que see Roby, § 2201 and cf. XV. 671-3, and for the position of admiratur Roby, § 1046 *ad fin.*, and cf. XIV. 446, n.

colorem. Cf. 238, n. Velleius Paterculus (II. 83) mentions that Plancus among other buffooneries at the court of Alexandria danced in a mime as Glaucus, *caeruleatus et nudus, capiteque redimitus arundine et caudam trahens, genibus innixus*.

subiecta, merely 'below' the shoulders. Cf. 438, XIV. 304.

915. **quod**. The coordination of substantives with substantival clauses as subject or object, or with adverbial clauses in other relations belongs to poetry and later prose. It is a marked feature of the style of Tacitus.

ultima. Cf. 963, n.

excipiat, 'succeeds,' as it is used absolutely ('follows'), XV. 209, *excipit autumnus*. The mood states the reason subjectively with regard to Scylla, as the indicative would state it objectively, Madvig, § 357, Kennedy, *P.S.L.G.* § 196, obs. 1.

916. **innitens**, resting upon it and so raising himself in the water.

917. **prodigium**, 'portent.' Cf. 968, n.

918. **in**, 'over.'

Proteus, the prophetic sea-god, ὅς τε θαλάσσης πάσης βένθεα οἶδε, Ποσειδάωνος ὑποδμώς (Hom. *Od.* IV. 385), gifted with the power of assuming all shapes at will (ib. 417, Virg. *G.* IV. 405-10).

919. **Triton**, son of Neptune and Amphitrite, who assists his father in the government of the sea, especially by the use of his trumpet, as after Deucalion's flood, I. 331-42. The name is

also given to a race of sea-monsters. The people of Tanagra were so fortunate as to catch one, which was in the habit of attacking their flocks and boats, by the simple device of leaving a bowl of wine on the beach, and cutting off the head of the beast as it lay in drunken sleep. Pausanias, who had seen at Rome a smaller specimen, was thus enabled to give a particular description (IX. 21, § 1). He mentions especially the green hair, in colour and arrangement resembling the leaves of *βατράχιον* (frog-wort).

Palaemon. Ino, daughter of Cadmus and wife of Athamas, in madness inflicted by Juno threw herself with her son Melicertes into the sea. Both were changed by Neptune at the prayer of Venus into marine deities (IV. 542), when they received the new names of Leucothea and Palaemon. Cf. 588, *n*.

920. **debitus,** 'doomed,' an emendation of Bentley for the MS. *deditus* which is retained by Merkel. Cf. 54, Hor. *C.* I. xiv. 16. [The conjecture cannot be thought certain. See my note on *Ibis* 30, and Birt on *Halieut.* p. 31. R. E.]

iam tum, even before the sea became his home.

exercebar in, 'busied myself with,' as a fisherman.

922. **ducebam ducentia.** Ovid is peculiarly fond of such repetitions. Cf. 911, 925, *n*., II. 796, XIV. 34, XV. 192-3.

923. **harundine,** a fishing-rod. Cf. XIV. 651.

924. **confinia,** adj. Cf. 592, XIV. 7, for its use as substantive.

925. The reading of M is *altera pars fundit, pars altera fungitur undis,* with *utitur* written as a correction over *fungitur*. From this Dr. Ellis (*Journal of Philology,* 1883) conjectures *altera pars findit, pars altera finditur undis,* 'which would describe a part of the shore which ran out into the sea while the waves ran up on each side of it far into land,' comparing for the combination of active and passive, II. 781, X. 59, X. 141, XI. 443; to which add III. 98, VIII. 724, XIV. 81, XV. 355.

926. **laesere,** 'have wronged.' This plant had been gathered by Medea, VII. 232.

927. **carpsistis.** Cf. 764, *n*.

928. **sedula,** the reading of Priscian (and of Can.[1] but there over an erasure) is retained by Korn, Siebelis and Zingerle,

the last mentioned referring to Tibull. II. i. 50, *compleat ut dulci sedula melle favos.* 'Two of the earliest Bodleian MSS. have, Auct. F. iv. 20, *electo semine,** D'Orv. X. i. 5, 24, *collectos semine,* and the former of these seems to be right. The bee carries flowers of which it has gathered the seed; in other words, the pollen or *collectum semen florum*' (Dr. Ellis in *Journal of Philology,* 1883). For the expression cf. Virg. *G.* IV. 54, *purpureosque metunt flores,* and the epithet *florilegae,* XV. 366.

934. **credulitas.** Cf. VIII. 858, *sic sit tibi piscis in unda credulus, et nullos nisi fixus sentiat hamos.*

937. **mutare latus,** 'turn over,' by leaping from the ground and falling on the other side. So of Enceladus, Virg. *Aen.* III. 581.

niti, 'rise,' support themselves in an upright position. Cf. III. 452 (of Narcissus' image in the water), *ad me resupino nititur ore.*

938. **undas suas,** 'their watery home.'

943. **pabula.** Cf. XIV. 408, n.

decerpta. Cf. 345, n.

944. **vix bene** with pluperfect, as in XIV. 753.

946. **alterius naturae,** 'of another element,' the water.

947. **restare,** 'resist.'

950. **feram,** subj. as in 915. Cf. IV. 539 (of Ino and Melicertes), *abstulit illis quod mortale fuit,* XIV. 600.

951. **Oceanum Tethynque,** as the parents of rivers, Hes. *Theog.* 337.

952. **purgante,** 'that has power to cleanse.'

nefas, sin, the taint of mortality.

noviens. Cf. XIV. 58 and 387.

carmine, 'spell' (cf. XIV. 20), a sense of the word preserved in 'charm.'

956. **hactenus,** 'no further,' with an emphasis which accounts for the use of **nec.**

* D'Orv. has *sedula* added in the margin as a later correction.

959. **ac fueram,** 'than I had been.' Cf. XIV. 277, *n*.

960. **viridem ferrugine.** So *ferrugineus* is used of Charon's boat, *Aen.* VI. 303. Cf. 288, *n.*, and Orelli on Hor. *C.* III. xxviii. 10. The meaning of the word is fixed by Claud. *Rapt. Proserp.* II. 93, *dulci violas ferrugine pingit* (quoted by Henry on Virg. *Aen.* IX. 582).

961. **verro,** 'trail.' Cf. 492.

962. **ingentes.** Cf. 895, *n*.

963. **curvata,** like *tortilis* in 915, is of the sweeping curves of the shape of fish.

novissima, 'at their extremity,' R. § 521. Cf. *Ibis*, 181 (of Tityos), *iugeribusque novem qui distat summus ab imo.* For the ablative **pisce** the nearest parallels I have found are Virg. *G.* I. 180, *neu pulvere victa fatiscat*, Liv. XXVI. 4, *ad proximum ostium Rhodani (pluribus enim divisus amnis in mare decurrit) castra locat.*

968. **prodigiosa,** full of portents, a sense in which 'prodigious,' may be kept. See Trench, *Select Glossary*, s.v.

Titanidos. Cf. XIV. 10, *n*. She is so-called as granddaughter of Hyperion, one of the Titans. Cf. VI. 185, *satam Titanida Coeo Latonam.*

BOOK XIV.

1. **Giganteis faucibus.** Cf. V. 352, *degravat Aetna caput.* Under Sicily was buried the rebellious giant Typhoeus, or according to other authors Briareus or Enceladus (Virg. *Aen.* III. 578). Cf. 89, *n.*

2. **arva** in its strict sense of 'ploughed land' would be inappropriate, but the word, though it kept that sense, as in Hor. *Epp.* I. xvi. 2, was also used generally, as in I. 598 of woodland. Cf. Hom. *Od.* IX. 107:

> *θεοῖσι πεποιθότες ἀθανάτοισιν*
> *οὔτε φυτεύουσιν χερσὶν φυτὸν οὔτ' ἀρόωσιν,*
> *ἀλλὰ τάγ' ἄσπαρτα καὶ ἀνήροτα πάντα φύονται.*

3. **nec . . . bubus,** 'owing nothing to yoked oxen.' Cf. *Ex Pont.* IV. iv. 26.

4. **liquerat,** 'had passed,' as in the narrative of Ceres' journey, *Fast.* IV. 564.

Euboicus. Cf. XIII. 905, *n.*

6. **pressum** 'straitened.'

8. **manu magna.** Cf. XIII. 962, *n.* The action is of the hands in swimming.

9. **herbiferos,** 'rich in simples,' with special reference to the magic art of Circe. Cf. 266-70, VII. 224-33.

10. **Sole satae Circes,** of Circe, daughter of the sun-god Helios and the Oceanid Perse, *Od.* X. 138. Aeaea, the island in which she practised her sorceries, is in Homer (ib. 195) situated in the wonderland of the western Mediterranean. In Hesiod (*Theog.* 1011-3) Circe is already connected with Italy as mother of Latinus (a story apparently followed by Virg. *Aen.*

XII. 164), and later tradition (cf. XIII. 744, *n.*, Mommsen, *Hist. of Rome*, vol. i. p. 147 E.T.) identified the island with the promontory or peninsula of Circeii, said to have been originally separated from the mainland, and spoken of by Virgil himself as an island, *Aen.* III. 386. Here was a temple of Circe, of which perhaps some remains still exist, with a cup left behind by Ulysses, and the tomb of Elpenor (cf. 252, *n.*), and one of the caverns in the Monte Circello was as recently as the beginning of this century still regarded by the natives with superstitious terror as having been the abode of the enchantress (Bonstetten, quoted by Dr. Henry on Virg. *Aen.* VII. 11). See further details in Mayor's note on *Od.* X. 133.

ferarum. Cf. 255, *n.*

11. **dicta . . . salute.** Cf. 271.

12. **diva . . . miserere,** 'have pity, goddess, on a brother god.' So Juno bids Vulcan cease from his attack on Xanthus (*Il.* XXI. 379), *οὐ γὰρ ἔοικεν ἀθάνατον θεὸν ὧδε βροτῶν ἕνεκα στυφελίζειν.*

13. **videar dignus,** Roby, § 1626 with § 1552, R. § 676 c with 650.

16. **neve . . . sit.** Cf. 32, *n.*

18. **pudor est,** 'it were shame.'

19. **contempta** qualifies the four substantives, but agrees with **verba,** Roby, § 1062. 4, R. § 446. Cf. Virg. *Aen.* VI. 809, *crines incanaque menta.* Cf. 446, *n.*, and Wickham on Hor. C. I. ii. 1.

20. **sive . . . sive.** This double conditional particle is most conveniently translated 'if . . . or if?'

carmine. Cf. XIII. 952.

21. **move,** 'begin,' as we use the phrase 'put in motion,' **ore sacro** ('with awful lips') defining the otherwise vague sense of **move.** See Henry on Virg. *Aen.* I. 262.

expugnacior, 'more compelling.' The metaphorical sense is common in the verb, as in IX. 619, *coepta expugnare.*

herba, in the collective sense noticed on XIII. 690.

22. **temptatis,** 'tried,' 'proved,' with the same accessory idea as the English equivalents. Cf. the similar use of *conspectus* (XIII. 794) and *spectatus.*

885. **per fata** with **fieri licebat,** 'without hindrance from,' R. § 831, *a.* Cf. 233, *n.*

886. **fecimus, ut,** R. § 712 (b), Roby, § 1700.

vires avitas, 'the quality (nature, powers) of his grandsire,' the river Symaethus (750, n.).

888. **temporis exiguum,** R. § 522.

890. **mora,** 'by slow degrees.' Cf. I. 402 (of stones turning to men), *mollirique mora,* XV. 362, *quaecumque mora* (by 'keeping' as we say), *fluidove calore corpora tabuerunt.*

fracta dehiscit, 'cracks and parts,' Cf. 412, *n.* **Fracta,** for *tacta* of MSS. is due to Heinsius. [Can.[7] has *tacta* corrected from *tracta.* May not *tracta* be right? 'draws in and splits open,' or perhaps 'collapses and splits open.' It is very difficult to imagine an original *fracta* becoming either *tracta* or *tacta.* R. E.]

891. **harundo,** 'reeds.' Cf. 691, *n.*, XIV. 598.

893. **media tenus alvo,** to the waist, as in V. 413.

894. **flexis cannis,** 'with wreath of reeds,' the usual ornament of river deities. Cf. IX. 3, *inornatos redimitus harundine crines, Fast.* V. 637, *Tibris harundiferum caput extulit,* Virg. *Aen.* VIII. 34, Milton, *Lycidas,* 104.

nova, new-created. Cf. 406, *n.*, XIV. 390, ib. 499.

cornua. River gods were represented as bull-headed, whence the epithets *tauriformis,* Hor. *C.* IV. xiv. 15, *corniger,* XIV. 602. See Conington on Virg. *G.* IV. 37, and cf. IX. 1. *sqq.*

895. **maior.** So of Hercules becoming a god, IX. 269, *maiorque videri coepit,* and cf. 962, XIV. 8, XV. 661, of Aesculapius passing into the serpent:

vertar in hunc, sed maior ero, tantusque videbor,
in quantum verti caelestia corpora debent.

This increase of stature was characteristic also of apparitions; see Virg. *Aen.* II. 773 (of Creusa), *nota maior imago,* Juv. XIII. 221, Tac. *Ann.* XI. 21.

caerulus. Cf. 288, *n.*

896. **sic quoque,** even thus metamorphosed.

897. **antiquum,** 'former,' the name he bore before his metamorphosis. The river Acis flows into the sea N.E. of Aetna.

898. **coetu,** of the sea-nymphs, 736.

900. **redit,** turns back shoreward.

901. **bibula,** 'wet.' Cf. XIV. 368, *n*.

902. **recessus gurgitis.** Cf. XIV. 51.

904. **freto stridens.** The idea apparently is of the sea seething and hissing in his wake, **freto** indicating both the place of the motion and the cause of the sound. The expression may have been suggested by Virg. *Aen.* I. 102, *stridens Aquilone procella.* [*Fretum stringens,* the conjecture of Heinsius, is now confirmed by D'Orv. X. 1, 5, 24, which gives *fretum cindens stringens,* the latter with a line under it. Here as in many other cases the rejected reading of the scribe is the right one. R. E.]

905. **Anthedone,** called **Euboica** also in VII. 232 (in connection with the same *vivax gramen*) from its situation in Boeotia on the Euripus.

906. **Glaucus,** a fisherman of Anthedon. According to another version of the story he was led to taste the potent leaves by observing that a hare which he had hunted recovered its strength from contact with them. He was the subject of a play by Aeschylus, of which a few words are preserved, and was also written of by Pindar and Callimachus. See Athen. VII. cc. 47-8. Pausanias (IX. xxii. 7) mentions the spot at Anthedon called Γλαύκου πήδημα, and his prophetic power as a sea-deity.

haeret, 'is arrested,' 'is snared,' as involuntarily (cf. XIV. 756) as a ship strikes upon a rock (Virg. *Aen.* V. 204, *saxis in procurrentibus haesit*), or a fish is caught in ice (*Trist.* IV. x. 49, *vidimus in glacie pisces haerere ligatos*). Cf. II. 409, *in virgine Nonacrina haesit.*

908. **velox timore,** 'with the speed of fear.'

909. **prope litora,** on the Italian side of the strait, XIV. 17.

910-11. 'By the strait it stands, a huge peak gathered to a single summit, with sloping front that from afar stretches to the sea.' For **convexus** cf. XIV. 154. **Longus ab aequoribus** is Merkel's conjecture. Ehwald retains the MS. reading, while Zingerle follows the reading of Heinsius from four MSS. *sine arboribus.* [MSS. give *longa sub arboribus convexus* (*connexus,* Bod., which also omits *ad* and has *in* superscribed) *ad*

aequora vertex. This is capable of a good sense, 'a peak sloping down to a long stretch of sea water covered by trees,' whereas the change of *arboribus* to *aequoribus* is in the last degree violent and improbable. R. E.]

912. **monstrumne Deusne.** The same doubt is felt about the Harpies, Virg. *Aen.* III. 262, *sive deae, seu sint dirae obscenaeque volucres.*

913. For the use of **que . . . que . . . que** see Roby, § 2201 and cf. XV. 671-3, and for the position of **admiratur** Roby, § 1047 *ad fin.*, and cf. XIV. 446, *n.*

colorem. Cf. 288, *n.* Velleius Paterculus (II. 83) mentions that Plancus among other buffooneries at the court of Alexandria danced in a mime as Glaucus, *caeruleatus et nudus, caputque redimitus arundine et caudam trahens, genibus innixus.*

subiecta, merely 'below' the shoulders. Cf. 438, XIV. 304.

915. **quod.** The coordination of substantives with substantival clauses as subject or object, or with adverbial clauses in other relations belongs to poetry and later prose. It is a marked feature of the style of Tacitus.

ultima. Cf. 963, *n.*

excipiat, 'succeeds,' as it is used absolutely ('follows'), XV. 209, *excipit autumnus.* The mood states the reason subjectively with regard to Scylla, as the indicative would state it objectively, Madvig, § 357, Kennedy, *P.S.L.G.* § 196, obs. 1.

916. **innitens,** resting upon it and so raising himself in the water.

917. **prodigium,** 'portent.' Cf. 968, *n.*

918. **in,** 'over.'

Proteus, the prophetic sea-god, *ὅς τε θαλάσσης πάσης βένθεα οἶδε, Ποσειδάωνος ὑποδμώς* (Hom. *Od.* IV. 385), gifted with the power of assuming all shapes at will (ib. 417, Virg. *G.* IV. 405-10).

919. **Triton,** son of Neptune and Amphitrite, who assists his father in the government of the sea, especially by the use of his trumpet, as after Deucalion's flood, I. 331-42. The name is

also given to a race of sea-monsters. The people of Tanagra were so fortunate as to catch one, which was in the habit of attacking their flocks and boats, by the simple device of leaving a bowl of wine on the beach, and cutting off the head of the beast as it lay in drunken sleep. Pausanias, who had seen at Rome a smaller specimen, was thus enabled to give a particular description (IX. 21, § 1). He mentions especially the green hair, in colour and arrangement resembling the leaves of *βατράχιον* (frog-wort).

Palaemon. Ino, daughter of Cadmus and wife of Athamas, in madness inflicted by Juno threw herself with her son Melicertes into the sea. Both were changed by Neptune at the prayer of Venus into marine deities (IV. 542), when they received the new names of Leucothea and Palaemon. Cf. 588, *n.*

920. **debitus,** 'doomed,' an emendation of Bentley for the MS. *deditus* which is retained by Merkel. Cf. 54, Hor. *C.* I. xiv. 16. [The conjecture cannot be thought certain. See my note on *Ibis* 30, and Birt on *Halieut.* p. 31. R. E.]

iam tum, even before the sea became his home.

exercebar in, 'busied myself with,' as a fisherman.

922. **ducebam ducentia.** Ovid is peculiarly fond of such repetitions. Cf. 911, 925, *n.*, II. 796, XIV. 34, XV. 192-3.

923. **harundine,** a fishing-rod. Cf. XIV. 651.

924. **confinia,** adj. Cf. 592, XIV. 7, for its use as substantive.

925. The reading of M is *altera pars fundit, pars altera fungitur undis,* with *utitur* written as a correction over *fungitur.* From this Dr. Ellis (*Journal of Philology,* 1883) conjectures *altera pars findit, pars altera finditur undis,* 'which would describe a part of the shore which ran out into the sea while the waves ran up on each side of it far into land,' comparing for the combination of active and passive, II. 781, X. 59, X. 141, XI. 443 ; to which add III. 98, VIII. 724, XIV. 81, XV. 355.

926. **laesere,** 'have wronged.' This plant had been gathered by Medea, VII. 232.

927. **carpsistis.** Cf. 764, *n.*

928. **sedula,** the reading of Priscian (and of Can.[1] but there over an erasure) is retained by Korn, Siebelis and Zingerle,

the last mentioned referring to Tibull. II. i. 50, *compleat ut dulci sedula melle favos.* 'Two of the earliest Bodleian MSS. have, Auct. F. iv. 20, *colecto semine,** D'Orv. X. i. 5, 24, *collectos semina,* and the former of these seems to be right. The bee carries flowers of which it has gathered the seed; in other words, the pollen or *collectum semen florum*' (Dr. Ellis in *Journal of Philology,* 1883). For the expression cf. Virg. *G.* IV. 54, *purpureosque metunt flores,* and the epithet *florilegae,* XV. 366.

934. **credulitas.** Cf. VIII. 858, *sic sit tibi piscis in unda credulus, et nullos nisi fixus sentiat hamos.*

937. **mutare latus,** 'turn over,' by leaping from the ground and falling on the other side. So of Enceladus, Virg. *Aen.* III. 581.

niti, 'rise,' support themselves in an upright position. Cf. III. 452 (of Narcissus' image in the water), *ad me resupino nititur ore.*

938. **undas suas,** 'their watery home.'

943. **pabula.** Cf. XIV. 408, *n.*

decerpta. Cf. 345, *n.*

944. **vix bene** with pluperfect, as in XIV. 753.

946. **alterius naturae,** 'of another element,' the water.

947. **restare,** 'resist.'

950. **feram,** subj. as in 915. Cf. IV. 539 (of Ino and Melicertes), *abstulit illis quod mortale fuit,* XIV. 600.

951. **Oceanum Tethynque,** as the parents of rivers, Hes. *Theog.* 337.

952. **purgante,** 'that has power to cleanse.'

nefas, sin, the taint of mortality.

noviens. Cf. XIV. 58 and 387.

carmine, 'spell' (cf. XIV. 20), a sense of the word preserved in 'charm.'

956. **hactenus,** 'no further,' with an emphasis which accounts for the use of **nec.**

* D'Orv. has *sedula* added in the margin as a later correction.

959. **ac fueram,** 'than I had been.' Cf. XIV. 277, *n.*

960. **viridem ferrugine.** So *ferrugineus* is used of Charon's boat, *Aen.* VI. 303. Cf. 288, *n.*, and Orelli on Hor. *C.* III. xxviii. 10. The meaning of the word is fixed by Claud. *Rapt. Proserp.* II. 93, *dulci violas ferrugine pingit* (quoted by Henry on Virg. *Aen.* IX. 582).

961. **verro,** 'trail.' Cf. 492.

962. **ingentes.** Cf. 895, *n.*

963. **curvata,** like *tortilis* in 915, is of the sweeping curves of the shape of fish.

novissima, 'at their extremity,' R. § 521. Cf. *Ibis,* 181 (of Tityos), *iugeribusque novem qui distat summus ab imo.* For the ablative **pisce** the nearest parallels I have found are Virg. *G.* I. 180, *neu pulvere victa fatiscat,* Liv. XXVI. 4, *ad proximum ostium Rhodani (pluribus enim divisus amnis in mare decurrit) castra locat.*

968. **prodigiosa,** full of portents, a sense in which 'prodigious,' may be kept. See Trench, *Select Glossary,* s.v.

Titanidos. Cf. XIV. 10, *n.* She is so-called as granddaughter of Hyperion, one of the Titans. Cf. VI. 185, *satam Titanida Coeo Latonam.*

BOOK XIV.

1. **Giganteis faucibus.** Cf. V. 352, *degravat Aetna caput.* Under Sicily was buried the rebellious giant Typhoeus, or according to other authors Briareus or Enceladus (Virg. *Aen.* III. 578). Cf. 89, *n.*

2. **arva** in its strict sense of 'ploughed land' would be inappropriate, but the word, though it kept that sense, as in Hor. *Epp.* I. xvi. 2, was also used generally, as in I. 598 of woodland. Cf. Hom. *Od.* IX. 107 :

θεοῖσι πεποιθότες ἀθανάτοισιν
οὔτε φυτεύουσιν χερσὶν φυτὸν οὔτ' ἀρόωσιν,
ἀλλὰ τάγ' ἄσπαρτα καὶ ἀνήροτα πάντα φύονται.

3. **nec . . . bubus,** 'owing nothing to yoked oxen.' Cf. *Ex Pont.* IV. iv. 26.

4. **liquerat,** 'had passed,' as in the narrative of Ceres' journey, *Fast.* IV. 564.

Euboicus. Cf. XIII. 905, *n.*

6. **pressum** 'straitened.'

8. **manu magna.** Cf. XIII. 962, *n.* The action is of the hands in swimming.

9. **herbiferos,** 'rich in simples,' with special reference to the magic art of Circe. Cf. 266-70, VII. 224-33.

10. **Sole satae Circes,** of Circe, daughter of the sun-god Helios and the Oceanid Perse, *Od.* X. 138. Aeaea, the island in which she practised her sorceries, is in Homer (ib. 195) situated in the wonderland of the western Mediterranean. In Hesiod (*Theog.* 1011-3) Circe is already connected with Italy as mother of Latinus (a story apparently followed by Virg. *Aen.*

XII. 164), and later tradition (cf. XIII. 744, *n.*, Mommsen, *Hist. of Rome*, vol. i. p. 147 E.T.) identified the island with the promontory or peninsula of Circeii, said to have been originally separated from the mainland, and spoken of by Virgil himself as an island, *Aen.* III. 386. Here was a temple of Circe, of which perhaps some remains still exist, with a cup left behind by Ulysses, and the tomb of Elpenor (cf. 252, *n.*), and one of the caverns in the Monte Circello was as recently as the beginning of this century still regarded by the natives with superstitious terror as having been the abode of the enchantress (Bonstetten, quoted by Dr. Henry on Virg. *Aen.* VII. 11). See further details in Mayor's note on *Od.* X. 133.

ferarum. Cf. 255, *n.*

11. **dicta . . . salute.** Cf. 271.

12. **diva . . . miserere,** 'have pity, goddess, on a brother god.' So Juno bids Vulcan cease from his attack on Xanthus (*Il.* XXI. 379), *οὐ γὰρ ἔοικεν ἀθάνατον θεὸν ὧδε βροτῶν ἕνεκα στυφελίζειν.*

13. **videar dignus,** Roby, § 1626 with § 1552, R. § 676 c with 650.

16. **neve . . . sit.** Cf. 32, *n.*

18. **pudor est,** 'it were shame.'

19. **contempta** qualifies the four substantives, but agrees with **verba,** Roby, § 1062. 4, R. § 446. Cf. Virg. *Aen.* VI. 809, *crines incanaque menta.* Cf. 446, *n.*, and Wickham on Hor. C. I. ii. 1.

20. **sive . . . sive.** This double conditional particle is most conveniently translated 'if . . . or if?'

carmine. Cf. XIII. 952.

21. **move,** 'begin,' as we use the phrase 'put in motion,' **ore sacro** ('with awful lips') defining the otherwise vague sense of **move.** See Henry on Virg. *Aen.* I. 262.

expugnacior, 'more compelling.' The metaphorical sense is common in the verb, as in IX. 619, *coepta expugnare.*

herba, in the collective sense noticed on XIII. 690.

22. **temptatis,** 'tried,' 'proved,' with the same accessory idea as the English equivalents. Cf. the similar use of *conspectus* (XIII. 794) and *spectatus.*

23. **medeare mando,** R. § 672.

24. **fine . . . est,** 'nor would I make an end,' **opus est** being used of what is desired. Ehwald approves the conjecture of F. Leos, **frigore** (the coldness of indifference, cf. Hor. *Sat.* II. i. 62).

25. **flammis,** the fire of love.

27. **indicio paterno,** 'by her father's betrayal,' Sol having betrayed to Vulcan the intrigue of Venus and Mars, as related in IV. 171-89. Venus had already taken revenge on himself, ib. 190, *exigit indicii memorem Cythereia poenam.*

28. **melius sequerere,** 'you would better sue.'

29. Notice that the two clauses are only repetitions of the idea already expressed in **volentem.** Cf. 23-4.

30. **ultro,** 'for thyself,' without effort; just as with the active it means 'spontaneously,' 'of oneself,' *proprio motu.* See Henry on Virg. *Aen.* II. 145, and cf. Ter. *Eun.* IV. vii. 42, *novi ingenium mulierum: nolunt, ubi velis; ubi nolis, cupiunt ultro.*

certeque. [*Certoque,* Can.[7], looks to me right: *dignus eras ultro* (*poteras certoque*) *rogari,* 'you deserved to be solicited unasked; you might have been, I am sure,' whereas *certeque,* the ordinary reading, 'at any rate you might have been,' is an anticlimax, R. E.], especially as it must be referred to Scylla, who might well have accepted him, though she would not. If *certo* is read, Circe will be alluding to her own sudden passion for Glaucus. For the distinction between the two forms see Kennedy, *P.S.L.G.* § 88, and for the tense of **eras,** XIII. 222, *n.*

31. **dederis,** R. § 609.

32. **neu dubites.** This and the following clause should be referred to the final subjunctive (R. § 690, Roby, § 1660), expressing the purpose of the declaration made in 33. Cf. XIII. 271, *n.* and 656, *n.*, Wickham's notes on Hor. *C.* I. xxxiii. 1, IV. ix. 1, and a paper by Dr. Kennedy in the Cambridge Philological Society's *Proceedings,* No. v. 1883. It seems doubtful whether the older reading *adsit,* supported by M, which has *assit,* and the preponderant number of MSS., is not correct, and it is now adopted by Riese and Ehwald. An affirmative clause of purpose then follows upon a negative ('to *prevent* your diffidence and to *give* you assurance,') a construction which I have suggested also in XIII. 271. See Madvig, *L.G.* § 462 b., and Mayor on Juv. XVI. 9.

fiducia formae, R. § 525 (b).

34. **tantum quoque.** [Can.[7] has *qum* corrected from *quam*. *Cum tantum* would be a repetition suited to the magic character of Circe. Another Bodleian MS., F. iv. 30 (of cent. XII.), gives *quantum quoque gramine possim;* this suggests, what gives a better force to *quoque*, *carmine cum quantum, tantum quoque gramine possim.* But the constitution of the verse is unusually doubtful. R. E.] For the assonance cf. *Fast.* VI. 159:

extis puerilibus, inquit,
parcite. pro parvo victima parva cadit.
cor pro corde, precor, pro fibris sumite fibras.

35. **ut . . . voveo,** 'pray to be thy love.' Cf. XIII. 88, *n.* So the word may be translated in the other passages cited by Lewis and Short for the sense 'wish.'

spernentem, sequenti, absolutely 'the scorner, the suitor.'

36. **duas,** sc. Scylla and herself. With this reading (the easier *duos*, which would refer to Glaucus and Circe, appears as a correction in h) the force of **ulciscere** is doubtful. Haupt takes it of 'righting' Scylla and Circe herself from the persecution of Venus, who afflicted the former with an unwelcome suit, the latter with love unrequited. But it seems possible that the verb may combine the two senses of 'punishing' Scylla for her disdain, and of 'vindicating' Circe from her rivalry. Cf. Plaut. *Men.* III. ii. 7 (cited by Lewis and Short), *non hercle ego is sum, qui sum, ni hanc iniuriam meque ultus pulcre fuero.* [Circe seems to mean: 'despise Scylla, love me; and thus take a double revenge, *upon* her for slighting your suit, *for* me, that hate her as a rival to myself, and for treating you as she has done.' **Ulciscere** thus would be used in its two senses alternately, (1) punish Scylla, (2) revenge me. R. E.]

37. For the images of impossibility cf. XIII. 324, *n.*

39. **mutentur,** Roby, § 1672, R. § 698. But the subjunctive is not invariably used when the event is thus spoken of merely as a conception, not to be realised in act. See Roby, § 1675, Madv. § 360 obs. 3, and cf. Virg. *Aen.* IV. 28.

amores, 'love,' a common use of the plural. Cf. IV. 259, *dementer amoribus usa.*

40. **quatenus,** 'inasmuch as.' So in VIII. 785. Glaucus

as a god, or because he had already departed, was out of her power.

41. **vellet,** hypothetical, depending on the condition negatived in **non poterat,** R. § 644.

amans, 'for love,' in consequence of her love.

illi, 'that other,' not merely antecedent to **quae,** but indicating the shifting of her thoughts from Glaucus.

42. **Veneris,** 'of her love.' Cf. XIII. 639, *n.*

43.

'and wicked weede of grizly juice together she did bray
and in the braying witching charmes she ouer them did say.'
—Golding.

The abl. **horrendis sucis** might be more naturally taken with **infamia,** as in XIII. 400, than as abl. of description. For **tritis** cf. XIII. 412, *n.*; the expression is equivalent to 'accompanies the pounding with,' though the words may also be spoken of metaphorically as an ingredient, as in Virg. *G.* III. 283.

45. **caerula.** Golding renders by 'russet.' Cf. XIII. 288, *n.*

46. **adulantum,** properly thus used of beasts 'fawning' by wagging the tail, if the etymology is correct which connects it with εἴλω and *volvo.*

50. **decurrit,** 'glides,' with the same idea of smoothness and ease of motion as in Virg. *Aen.* V. 212, *prona petit maria et pelago decurrit aperto,* where see the simile of the dove.

51. **parvus gurges.** Cf. XIII. 902.

curvos in arcus, so as to resemble the curve of a bow. Cf. XI. 229, *sinus curvos falcatus in arcus,* Virg. *Aen.* III. 533, *portus ab Euroo fluctu curvatus in arcum.* For **in** cf. XIII. 29, *n.*

52. **quies,** a place of rest. Cf. Lucr. I. 404, *ferai . . . intectas fronde quietes,* where Munro observes that he knows no other instance of the word in this sense.

ab aestu . . . caeli, 'from rage of sea and aire,' Golding.

53. **medio . . . erat,** 'when the sun was in the full heat of his mid course,' was at his strongest with his noon-tide heat, *orbis* being the circular path of the sun's apparent motion as

in Virg. *G.* IV. 426, *medium sol igneus orbem hauserat.* The same expression occurs I. 592, XI. 353.

plurimus, 'in fullest presence' and so 'most powerful.' Cf. *Her.* IV. 167, *per Venerem parcas oro, quae plurima mecum est*, Virg. *Aen.* III. 372, *multo suspensum numine*, and the corresponding use of πολύς, for which see Palmer on *Her.* l.c.

54. **minimas . . . umbras**, shining from the zenith had made the shadows shortest. Cf. III. 50, *fecerat exiguas iam sol altissimus umbras.* For the corresponding expression of evening lengthening the shadows see Virg. *Ecl.* I. 83, and II. 67.

55. **praevitiat**, a new compound, like *praecorrumpere* 134, *praecontrectare* V. 478, *praeconsumere* VII. 489, *praedelassare* XI. 731.

portentificis, 'misshaping,' 'which had power most monstrous shapes to frame' (Golding). Cf. V. 217, *saxificos vultus Medusae*, *Ibis*, 553, *saxificae ora Medusae.* For such compounds see R. § 412, Roby, § 992, and cf. Milton, *P.L.* X. 294, 'Death with his mace petrific,' ib. VII. 217, 'the omnific Word.'

56. **fusos . . . nocenti**, 'juices that drip from baneful root.' M has *hic fusis*, from which Madvig conjectures *effusis*, which then belongs to the previous clause.

57. **obscurum . . . novorum**, 'right dark of uncouth words' (Golding), made unintelligible by a jargon of strange words.

58. **ter noviens.** Cf. XIII. 952.

demurmurat, 'softly mumbling reeds' (Golding). Cf. VII. 251, Tib. I. ii. 47, *magico stridore.*

60. **foedari**, 'deformed.' Milton (l.c.) has imitated the transformation in the personification of Sin. Cf. Virg. *Ecl.* VI. 75, *candida succinctam latrantibus inguina monstris*, *Aen.* III. 424-8.

61. **aspicit.** The indicative mood carries on the narrative. See R. § 735, Roby, § 1733.

63. **proterva**, 'eager' (Golding), 'rude,' nearly 'intruding.'

64. **corpus . . . pedumque** is probably too unusual an expression to be merely a periphrasis, as Gierig takes it, for *femora crura pedesque.* **Corpus** has rather the sense of 'flesh,' 'fleshy substance,' as in I. 408.

65. **Cerbereos rictus**, 'chaps like the chaps of Cerberus' (Golding). Cf. Milton, *P.L.* II., 'wide Cerberean mouths.' Korn takes it of the number, 'as many mouths as Cerberus has,' *i.e.* according to some versions of the story, fifty or a hundred. See Hor. *C.* II. xiii. 34, with Wickham's note.

66. **statque . . . rabie**, 'swarms with fierce dogs.' Cf. Virg. *Aen.* XII. 407, *pulvere caelum stare vident*, where Servius explains *stare* by *plenum esse*. See also Henry on Virg. *Aen.* VI. 300. **Rabie** is a conjecture due to Heinsius, all MSS. having the nominative: [*rabies* Can.[7] 'and stands one rabid pack of hounds.' So King in his translation. R. E.]. For the expression, equivalent to *canes rabidi*, cf. Virg. *Aen.* V. 257 (of a scene represented in embroidery), *saevitque canum latratus in auras*, Milton *P. L.* II. 653, 'about her middle round a cry of Hell-hounds never ceasing barked.' Cf. Ellis on Cat. LX. 2.

67. **coercet.** [*Coheret* Can.[7] m. pr.; a later *c* has been written over. May not *cohaerent* be right? It is more direct. R. E.]

71. **in Circes odium**, 'to glut her hate of Circe,' who loved Ulysses and detained him with her, λιλαιομένη πόσιν εἶναι, Hom. *Od.* IX. 30. On his departure she warned him to beware of Scylla (ib. XII. 85-100), who, however, on his passage seized six men from the deck of his ship (ib. 240-57).

72. **eadem.** The story of the Trojans is here resumed from XIII. 729.

fuerat mersura, 'would have drowned,' 'had *once* been ready to drown,' the pluperfect indicating, as always, that the state described by the participle had now come to an end. See Roby § 1453, R. § 590. The distinction between the use of *sum*, *fui* and *eram*, *fueram* is explained by Madvig, *Opusc. Acad.* II. p. 218.

73. **ni . . . foret.** Roby § 1570, R. § 652 (b).

scopulum, the promontory still called *Scilla.*

75. Ovid apparently makes the Trojans pass the strait; cf. XV. 706, *evincitque fretum Siculique angusta Pelori*, of the voyage through the strait of the ship bearing the sacred serpent of Aesculapius. In Virgil by the advice of Helenus (*Aen.* III. 412) they adopt the course round Sicily (ib. 686, 715). Here also is introduced by Virgil the death of Anchises at Drepanum.

76. **adessent.** [*Adesset* Can.[7] rightly. R. E.]. Cf. *Her.* XVIII. 50, *Icarium quamvis hic prope litus adest.*

77. **vento,** the storm raised by Aeolus at the instigation of Juno, *Aen.* I. 34-123.

78. **animoque domoque.** For the zeugma cf. IX. 279, *imperiis thalamoque animoque receperat.*

79. **non bene,** a common litotes for *male,* as here of the despair and suicide of Dido.

discidium, the departure of Aeneas from Carthage prompted and hastened by messages brought by Mercury from Jupiter, Virg. *Aen.* IV. 219-78, ib. 554-83.

80. **Sidonis.** Dido was a princess of Tyre, but as Sidon was according to tradition the mother-city, and down to about 1050 B.C. the more powerful, the name Sidonian is frequently used of the Phoenicians generally.

sacri sub imagine, under pretence of a solemn service. Dido tells her sister Anna that by the advice of a witch a funeral pile is to be erected, on which Aeneas must be burned in effigy, when her passion will also be consumed (Virg. *Aen.* IV. 473-98). The whole ceremony is to be at once the funeral of Aeneas, who will henceforth be dead to her, and a sacrifice to Pluto (ib. 638-40).

81. **incubuit ferro,** threw herself upon the sword pointed upright; cf. Virg. *Aen.* IV. 663, *ferro conlapsam,* where the ordinary interpretation *in ferrum* seems to be supported by this passage, as against Henry, who explains 'collapsed in consequence of the sword-wound,' on the analogy of *morbo conlapsa* in *Georg.* III. 485.

decepta decipit, 'in death deceiving as in life deceived,' King. Ovid is fond of this play on active and passive, cf. XIII. 925, *n.*

82. **harenosae . . . terrae,** i.e. Carthage. The epithet (Virg. *Aen.* IV. 257) serves to identify the shore of Africa, which acquired this character, as the Ethiopians did their colour, from the adventure of Phaethon (II. 236-8).

83. **Erycis,** of Eryx, son of Venus and Butes, and founder of the city of that name. So Virg. *Aen.* V. 24, *nec litora longe fida reor fraterna Erycis.* But he is not spoken of as living at the time of Aeneas' arrival (ib. 391), and sacrifice is done to him as a hero (ib. 772).

Acesten. Acestes or, as the name is given in one legend, Aegestus, had already received the Trojans hospitably on their first visit to Sicily (*Aen.* I. 195), which Ovid does not directly

mention. At this second visit Aeneas founds for him the city of Egesta (Acesta) called after his name (ib. V. 711-58), and transfers to him as subjects, after the partial destruction of the fleet by fire, those of the Trojans who had no heart to encounter further adventures.

84. The sacrifices and games in honour of the anniversary of Anchises' death form the subject of *Aeneid* V. 42-603.

85. **Iris Iunonia.** While the Trojans are busy with the funeral games, Iris at the bidding of Juno persuades the Trojan dames, assuming the likeness of Beroe, one of their number, to set fire to the ships and so make further wandering impossible. Jupiter at the prayer of Aeneas extinguishes the flames by a storm of rain after four ships have been destroyed (*Aen.* V. 604-99). It is only in later poetry that Iris, who in the Iliad is merely the messenger of the gods, is specially the attendant of Juno and goddess of the rainbow, which forms her path to earth. Cf. 830, XI. 585-91.

86. **Hippotadae regnum.** Cf. 223, *n.* In the *Odyssey* (X. 1-4) Aeolus, grandson of Hippotes, is king of the floating island Aeolia, surrounded by steep cliffs and a wall of bronze. This was identified with various islands of the Aeolian or Liparaean group, by Virgil with Lipara itself (*Aen.* VIII. 416).

terras . . . fumantes. All the islands are of volcanic character, but the two from which sulphur was obtained were Hiera or Therasia and Strongyle, now called *Vulcano* and *Stromboli*. Both were active volcanoes in the time of Pliny.

87. **Acheloiadum.** In one of the many forms of the legend the Sirens were daughters of Achelous and companions of Proserpine. Having sought her in vain on land, they were at their own desire changed, except in face and voice, to birds, in order that they might continue their search over the sea (V. 551-63). Their place of abode was variously fixed, generally on the Sirenusae Insulae (*Li Galli*) off Minervae Promontorium in Campania. There was a temple of the Sirens at Surrentum, and the tomb of one, Parthenope, who drowned herself from vexation at the escape of Ulysses, was shown at Naples, to which she gave her name (Sil. It. XII. 32).

88. **orbata praeside,** by the accidental drowning of Palinurus (Virg. *Aen.* V. 854-71).

pinus, 'the ship,' as in 248.

89. **Inarimen.** This name for the island Aenaria or

Pithecusae (the latter being here, as by Livy VIII. xxii. 6, wrongly mentioned as a separate island), the modern *Ischia*, is borrowed from Virgil, *Aen.* IX. 716, *durumque cubile Inarime Iovis imperiis imposta Typhoeo.* In the process of localising the legend of Typhoeus on the coast of Italy, the name is supposed to have arisen from a misreading or misrecollection of Hom. *Il.* II. 788, εἰν Ἀρίμοις, ὅθι φασὶ Τυφωέος ἔμμεναι εὐνάς.

Prochyten, the *Prochyta alta* of Virg. *Aen.* IX. 715, so called, according to Pliny, as having originated from a partial disruption of Aenaria, *quia profusa* (προχύτη) *ab Aenaria erat.*

90. **Pithecusas.** The name, which would properly belong to more than one island (Πιθηκοῦσσαι, as if from πιθηκόεις), also appears as *Pithecusa* sing., and was derived according to the legend here from πίθηκος an ape. Pliny connects it with the manufacture on Aenaria (for, as has been noticed, it was not a distinct island) of the large jars called πίθοι, but, as Heyne observes (Exc. II. to *Aen.* IX.), neither πίθος nor its diminutive πιθάκνη could give rise to such a form.

91. **Cercopum.** The Cercopes, who appear also in the story of Hercules, were a race of men who, promising help to Jupiter in his war with the giants, cheated him after receiving the reward agreed upon.

admissa, as substantive, 'the crime.' R. § 561 b.

93. **idem.** We should use an adverbial expression 'at once.' Cf. XIII. 798, *n.*

95. **resimas** is due to a conjecture of Salmasius, most MSS , including those of Dr. Ellis, having *remissas.* The word is proleptic, expressing the result of *contudit,* 'crushed and upturned from the forehead.'

96. **peraravit,** a common metaphor. Cf. III. 276, *sulcavitque cutem rugis.*

97. **flaventi,** 'russet,' 'tawny.' The colour denoted by *flavus* seems to be deeper than is generally included by 'yellow,' the word being synonymous with *rutilus.* See Mayor on Juv. XIII. 164.

99. **natae in,** 'that lived to utter.'

100. **posse queri,** 'the faculty of screaming.' Cf. II. 483, *posse loqui eripitur.*

101. **praeteriit.** Cf. XIII. 444, *n.*

Parthenopeia, i.e. of Naples. Cf. 87, *n.*

103. **Aeolidae,** of Misenus, son of Aeolus and trumpeter of the fleet, whose death and funeral are related Virg. *Aen.* VI. 160-235. The promontory named after him is still called *Capo di Miseno.* For the difficulty involved in *laeva de parte* see note in Appendix.

loca . . . undis, a description of **litora Cumarum.** Just north of Cumae was Palus Literna (*undosis squalida terris*, Sil. Ital. VII. 277), south of it Palus Acherusia, and towards Baiae the deep basin of Lacus Avernus and the shallow lagoon of Lacus Lucrinus.

104. **antra Sibyllae,** a cave behind a temple of Apollo on the eastern side of the cliff on which stood the citadel of Cumae. It is mentioned by Aristotle, *Mir. Ausc.* 95, and is famous historically in connection with the siege of Cumae by Narses (553 A.D.), who destroyed the cave by mining through it. The Cumaean Sibyl, identified by some with the Erythraean and generally said to have come from the east, was the most famous of the ten or twelve prophetic women known by the name. It was she who brought the Sibylline books for sale to Tarquinius Superbus, and the renown of her prophecies became yet greater from their association with Christianity. 'In mediaeval hymnology the Sibyl, often with the title the Cumaean Sibyl, figures as the one prophetic personage in the heathen world whose utterances were deserving of universal attention. To this day in the religious processions during Holy Week at Seville, the Sibyls form prominent figures, and in the old mystery plays they were frequently introduced.' Besides three series of paintings representing the Sibyls at Cheyney Court, Herefordshire, at Augsburg, and at Munich, the Cumaean Sibyl is represented in a fresco at Amiens Cathedral, holding a scroll on which are written lines 5-7 of Virgil's IVth Eclogue, with an inscription below recording her prediction in the eighteenth year of Tarquinius Priscus

'Que Ihs-Crist seroit nay de Marie
Et que partout y auroit paix (unie ?).'

I have taken these particulars from the late Dr. Husenbeth's *Emblems of Saints*, Norwich 1882 (Appendix I. Iconography of the Sibyls, by W. Marsh). The most famous representations of the Sibyls are those at Rome by Michelangelo in the Sistine Chapel, and by Raffaelle in the Church of S. Maria della pace.

105. **Averna,** neuter plural, as in Virg. *Aen.* III. 442, *Averna sonantia silvis.*

106. **tellure moratos.** Cf. XIII. 125.

109. **per ignes.** Cf. XIII. 623-8.

110. **petitis,** 'thy prayer.' Cf. 92, *n.*

111. **Elysias domos.** Following Virgil, Ovid places the abode of the happy dead in the underworld, not, as Homer (*Od.* IV. 563-8) and Hesiod (*Op. et Di.* 170-3, cf. Hor *Epod.* XVI.), in a distant western region (the 'Happy Isles' of Tennyson's Ulysses), where the life of the golden age is reproduced.

regna novissima, the last of the three realms assigned to Jupiter, Neptune and Pluto.

114. **Iunonis Avernae,** of Proserpine. Cf. Virg. *Aen.* VI. 138. Virgil says nothing of the wood being sacred to Proserpine.

117. **opes,** its wealth of inhabitants.

atavos, 'ancestors,' as *avus* and its other compounds are used. The reference is to Virgil, *Aen.* 648-50, where Aeneas sees Ilus, Assaracus and Dardanus.

senilem. Cf. XIII. 533.

118. **iura locorum,** a brief reference to the discourse of Anchises to Aeneas, Virg. *Aen.* VI. 713-51.

119. **quaeque . . . bellis.** Cf. Virg. l.c. 890-2.

120. **adverso tramite,** 'up the steep path,' 'with the path against him,' an expression similar to *adverso flumine.* In Virg. l.c. 899 Aeneas and the Sibyl pass out of the ivory gate, and the former immediately returns to the ships.

122. **opaca crepuscula,** not the twilight of evening but the 'darkness visible' of the cavern opening upon the lake of Avernus, and subsequently of the woods with which in early time the sides of the crater were covered, just as Virgil says of Aeneas and the Sibyl, when they enter the cavern at early dawn (*Aen.* VI. 255), *ibant obscuri sola sub nocte per umbram* (ib. 268), which he proceeds to explain by the comparison of earthly night (ib. 270-5).

123. **dea praesens,** 'very goddess,' in actual presence. Cf. 727, *n.*

125. **muneris esse tui,** 'to be the gift of thy bounty,' to owe my life to you. Cf. *Trist.* I. vi. 6, *si quid adhuc ego sum, muneris omne tui est,* V. 343, *Cereris sumus omnia munus.*

126. **visae**, though I looked upon it close. For *videre* thus used of seeing that which is dangerous to approach, cf. Virg. *Aen.* III. 431, ib. VI. 134, and the similar use of *aspicere* 168. Cf. also 245 *n.*

128. **templa.** In Virgil (*Aen.* VI. 71), Aeneas promises to build a temple in which the oracles of the Sibyl shall be kept, in allusion probably to the action of Augustus in placing the Sibylline books under the statue of the Palatine Apollo.

131. **dignare**, imperative of *dignor*, R. § 495.

neu . . . erres. Cf. 32, *n.*

132. **lux**, 'life,' the light of life.

dabatur, 'was offered,' 'was to be given.' Roby, § 1454, 3, R. § 591, 3. For the indicative mood used thus in place of a hypothetical apodosis cf. 140, and see Roby § 1574 (3), R. § 654 (3).

133. **patuisset** represents the future perfect indicative of *oratio recta,* just as **paterer** in line 141 represents a future simple, the subjunctive being required by what is virtually *oratio obliqua* (Kennedy, *P. S. L. G.* § 191, Arnold's *Lat. Prose Comp.* ed. Bradley, §§ 449, 474). For the tense see R. § 620.

134. **hanc**, sc. *virginitatem meam.*

135. **quid optes**, 'what you will ask.' Cf. XIII. 708 *n.*

hausti. Cf. XIII. 425 *n.*

137 **haberet.** The mood is that of a clause dependent on another subjunctive or an infinitive, Roby § 1772, R. 758.

corpora, 'grains.'

138. **vana**, 'weak,' 'futile,' 'ineffectual,' μάταιος, of a person whose hopes, endeavours, or predictions are doomed to be disappointed or falsified. Cf. Liv. I. xxvii. 1, *vanum ingenium,* Virg. *Aen.* I. 392, *ni frustra augurium vani docuere parentes,* where the explanation 'impostors' seems quite inappropriate, Juv. III. 159, *sic libitum vano qui nos distinxit Othoni,* id. XIV. 211. It may be doubted whether the word ever has the force of 'wilfully deceiving.' See Henry on Virg. *Aen.* II. 80, and compare with his explanation VIII. 722, where *fallere* seems to have the same alternative force as *mendacem* used of Sinon.

139. **excidit ut peterem**, 'I forgot to ask,' a consecutive subjunctive, Roby, § 1700, R. § 712 (b). For the incident

compare the similar narrative of Tithonus, for whom Aurora begs the gift of immortality (Hom. *Hymn. Ven.* 224) :—

νηπίη οὐδ' ἐνόησε μετὰ φρεσὶ πότνια Ἠὼς
ἥβην αἰτῆσαι, ξῦσαι τ' ἀπὸ γῆρας ὀλοιόν.

iuvenes annos, 'young years,' as in VII. 295. **Iuvenes**, being emphasised by position, has predicative force, 'that my years should be years of youth.' Cf. IX. 421.

protinus with **peterem**, 'ask forthwith,' 'go on to ask.'

141. **si paterer**, cf. 133 *n.*

143. **terga dedit**, 'has fled.'

aegra senectus. Age is often spoken of as a disease ; cf. Arist. *de Gen. An.* V. iv. 10, Ὀρθῶς δ' ἔχει καὶ λέγειν *τὴν μὲν νόσον γῆρας ἐπίκτητον, τὸ δὲ γῆρας νόσον φυσικήν· ποιοῦσι γοῦν νόσοι τινὲς ταὐτὰ ἅπερ καὶ τὸ γῆρας.*

145. **aequem**, final subjunctive, R. § 682, (a).

146. For a similar definition of time cf. *Fast.* III. 557 :—

tertia nudandas acceperat area messes
inque cavos ierant tertia musta lacus.

147. [Ovid probably wrote *cum me tanto de corpore parvam*, but MSS., including Can.[7], have **de tanto me**, R.E.].

148. **longa dies**, 'the length of days,' 'long years.'

151. **cognoscet**, [*Vel non adgnoscet* Can.[7]. So in II. 183, where most MSS. give *iam cognosse genus piget*, the Harl. 2610 gives *iam genus agnoscit* (l. *agnosci*) *piget.* R. E.].

dilexisse, without *se.* Roby, § 1346. Cf. II. 693, III. 573, Liv. XXV. ix. 13, *dicenti vix sustinere grandis bestiae onus portula aperitur.* The same use, though requiring different expression in English, appears in 250.

152. **mutata ferar.** Cf. VII. 61, *quo coniuge felix et dis cara ferar*, *Her.* VI. 114, *en ego Minoo nata Thoante feror*, *Trist*, V. xiv. 4, *tu tamen ingenio clara ferere meo.* In all these passages *ferri* means, 'to be recognised in speech,' 'to be known,' 'to pass,' and so very little more than 'to be,' 'to live.' So it means 'to be current,' 'to be extant' in Hor. *Epp.* II. ii. 112, where see Wilkins's note. We may compare the similar usage of *dici* in Virg. *Aen.* VI. 106, *hic inferni ianua regis dicitur* (cf. XIII. 483, *n.*), and of *appellari*, *vocari* &c., for which see Madvig,

Emendationes Livianae, p. 367. Cf. Milton, *Par. Reg.* II. 27, 'plain fishermen, no greater men them call.' See also Mayor on Juv. V. 42, and in Index s.v. *laudo*.

nulli videnda, 'though I can be seen of none.'

153. **voce.** According to Korn local tradition asserts that the Sibyl still exists as a voice heard in the caverns under Cumae.

154. **convexum per iter,** 'on their upward way,' 'as they climbed the steep.' But while the English only expresses the inclination of the ground, *convexus* (*conveho*) has also the idea of circularity 'converging on all sides to a centre,' and so is applied equally to things which we should call respectively 'concave' (as here to a volcanic crater) and 'convex' (as in XIII. 911, to a mountain cone), though in both cases it happens that the circumference is looked at from the central point, and so the translation must represent the ascent from the lake and the descent from the mountain. See a discussion of the word in Henry, *Aeneidea*, vol. i. pp. 784-7. It is to be remembered that they are issuing not from the Sibyl's cave of 104, the *antrum* of Virg. *Aen.* VI. 11 and 42, but from *spelunca* of ib. 236, which was situated by the side of the lake Avernus, and to reach which Aeneas and the Sibyl alike had to descend the sides of the crater, just as Hannibal did in order to offer sacrifice by the lake; *ad lacum Averni per speciem sacrificandi . . . descendit*, Liv. XXIV. xii. 4. By local tradition the two were subsequently confused, and the name *Grotta della Sibilla* is still given to an excavation by the lake, probably the opening of an unfinished tunnel. Cf. Milt. *P. L.* II. 434, 'our prison strong, this huge convex of fire.'

155. **Euboicam.** Cumae or Cyme owed its origin to a joint settlement, first upon Aenaria (cf. 89, *n.*) and subsequently upon the opposite mainland, of colonists from Cyme in Aeolis and Chalcis in Euboea. It derived its name from the former, but recognised the latter as its metropolis, and so is called Euboean or Chalcidian (cf. Virg. *Aen.* VI. 2 and 17). Tradition placed the foundation of the city a century after the Trojan war, 1050 B.C.

emergit. [*Emersit*, Can.[7] perhaps rightly, as M has *emersus*. R. E.].

156. **sacris . . . litatis,** 'due acceptance gained in sacrifice.' The transitive use of *litare* is after Virg. *Aen.* IV. 50,

where Servius says: *diis litatis dicere debuit: non enim sacra sed deos sacris litamus, id est placamus.* [Can.[7] omits **que**. R.E.]

157. **litora,** Caieta, *Gaeta,* so called from the nurse of Aeneas, who died and was buried there (441, Virg. *Aen.* VII. 1–4). Virgil is here less precise than Ovid, for he has already called the place Caieta in *Aen.* VI. 900.

159. **Neritius.** Cf. XIII. 712, *n.*

Ulixei [Can.[7] m. pr. *Ulixeis.* This is important. Most MSS. seem to give *Ulixis.* But M had *Ulixe* a. m. pr., altered to *Ulixis.* From Priscian, and from our ears, we know that Ovid wrote *Ulixei.* But in 180 Can.[7] has *Ulixis* equally rightly. R. E.].

161. **Achaemeniden.** The story of the desertion of Achaemenides by his Greek companions, and of his rescue by Aeneas on his first visit to Sicily is from Virgil *Aen.* III. 588–654, where it is apparently original,

162. **qui** interrogative, R. § 207.

163. **barbara,** as Phrygian or Trojan. Cf. 220.

165. **non hirsutus,** not presenting the appearance described in Virg. III. 593-4, *dira inluvies immissaque barba, consertum tegumen spinis.*

166. **suus,** restored to himself in appearance. Cf. III. 203 (of Actaeon), *lacrimaeque per ora non sua fluxerunt,* V. 546, *ille sibi ablatus fulvis amicitur in alis.*

spinis. 'The parts of which his dress consisted were attached to each other not, as usual, with studs or buttons, but, as among the Indians still, and among the aborigines of whatever country, with skewers. Henry, *Aeneidea,* vol. ii. p. 499.

168. **aspiciam,** R. § 666. Cf. 126, *n.* The oath would be a strong one in the mouth of Achaemenides.

169. **hac . . . carina,** 'if home and Ithaca are dearer to me than this ship.' The present reading, adopted also by Siebelis, Zingerle and Ehwald, was first edited by Heinsius in place of the older reading *haec mihi ni potior domus est Ithacique carina.* M has *ne patiar* and *Ithacique.* [*Hec mihi ni potior domus est Ithacique carina,* Can.[7] Against Heinsius I think this reading may be right. 'If this is not in my eyes a preferable home (to my own) and a better ship of Ulysses (than the real one in which I once voyaged), or if I feel aught less of reverence for Aeneas than for my own father? Achaemenides speaks

with bitter remembrance of the home of poverty he had been obliged to leave, and of the unfortunate fate which had attended him as the companion of Ulysses. *Ithacique* is certainly right. It is taken from *Aen.* III. 629. R. E.]

170. **veneror.** For the mood see R. § 657 (b).

171. **praestem licet.** Cf. XIII. 18, *n*.

172. **quod,** 'seeing that,' 'whereas,' Roby, § 1745, R. § 741. Notice that 'because,' is inadmissible here, and that the term causal is too limited to express in all cases the relation of the clause introduced by *quod*. But **possimne . . . esse** may be read parenthetically, when **quod . . . respicio** will be, like **quod . . . venit,** constructed with **ille dedit.**

sidera solis. For the plural cf. Virg. *G.* I. 204, *Arcturi sidera*, where it need not be understood of the whole constellation Bootes. *Sidus* is not uncommonly used of the sun, as in IX. 286, *cum . . . decimum premeretur sidere signum* (i.e. in the tenth month). See other passages in Lewis and Short, and cf. I. 778, *positosque sub ignibus Indos sideris*, IV. 169, *siderea qui temperat omnia luce cepit amor solem.*

174. **dedit quod,** Roby, § 1701, R. § 713. Cf. XIII. 173.

anima haec, 'my soul,' the Latin word being used, like the English, for the living being. Cf. XIII. 76.

175. **ut relinquam,** 'though I leave.' Roby, § 1706, R. § 714 (d).

iam nunc, 'this instant.' Cf. Hor. *A. P.* 43, *iam nunc dicat iam nunc debentia dici,* where see Wilkins's note.

176. **condar,** in the sense of burial, as in 442. For the living tomb cf. 209, VI. 665, (of Tereus), *seque vocat bustum miserabile nati.*

177. **quid . . . animi,** 'what were then my thoughts?' Cf. V. 626, *quid mihi tunc animi miserae fuit?*

nisi si, 'save when,' a combination rather frequent in Ovid. Cf. 561.

180. **prodere timui,** Roby, § 1344, R. § 534. The use of the infinitive as direct object with *timeo* and *metuo,* though not with *vereor,* is almost entirely poetical.

clamor Ulixis, the taunts addressed to Polyphemus from the ship, *Od.* IX. 475-525, by which the giant was provoked to hurl two masses of rock in the direction of the voice.

181. **vidi cum.** Cf. XIII. 223, *n.*

monte revulso, the first attempt, in which Polyphemus throws too far, **medias in undas,** Hom. *Od.* IX. 481. See note on XIII. 882, where the form of expression, like that of Homer, recommends the alternative reading *revulsum*, adopted by Magnus and Riese and approved by S. G. Owen.

183. **tormenti.** This simile is used also in VIII. 357, *utque volat moles adducto concita nervo*, IX. 217 (where Hercules hurls Lichas into the sea), *terque quaterque rotatum mittit in Euboicas tormento fortius undas.* It is taken from Virgil *Aen.* XI. 615, *excussus Aconteus fulminis in morem aut tormento ponderis acti*, ib. XII. 921 (of Aeneas hurling his spear) *murali concita nunquam tormento sic saxa fremunt nec fulmine tanti dissultant crepitus.*

184. **giganteo lacerto,** 'with his giant's arm,' an ornamental epithet for which cf. XIII. 533, *n.*

saxa, the single rock (cf. XIII. 108, *n.*) of the second throw, *Od.* IX. 537–41.

185. Just as **fluctus** is the wave raised by the rock (Hom. *Od.* IX. 484), so **ventus** is the current of air set in motion by it, an exaggeration not greater than that of comparing the hurtling of Aeneas' spear to the 'stammering cracks and claps' of the thunderbolt. So Conington takes *immani turbine* in Virg. *Aen.* VI. 594, on which see Henry, *Aeneidea*, vol. iii. p. 351. Cf. Milt. *P.L.* VI. 309.

187. **ut vero.** Terrible as was the spectacle of the attack upon the ship, it was less terrible than what followed when the giant realised that his destroyer had escaped. For the force of **vero** cf. IV. 107, VIII. 32, Liv. XXI. liv. 9, *ut vero Numidas insequentes aquam ingressi sunt, tum rigere omnibus corpora*, on which Key remarks (*Lat. Gr.* § 1456): 'Observe that the full translation of *uero* after *ut* or *ubi* is not given until the *apodosis* as it is called of the sentence. To understand the force of *uero* in this passage, it should be known that the Roman troops had come out of their camp without sufficient clothing, without breakfast, in a winter-day amid snow and wind.' The same force is found more commonly in *tum vero* ('then with a vengeance' Key l.c.), for which see Henry *Aeneidea* on *Aen.* II. 105 and 228, III. 47, IV. 396, 449 and 571, and especially on V. 659, where he observes that the words indicate 'the production, at last, of that full effect which preceding minor causes had failed to produce.'

189. **praetemptat . . . silvas**, 'gropes his way through the woods.' Cf. *Ibis* 259, *trepidumque ministro praetemptes baculo luminis orbus iter.*

luminis orbus, 'sightless.' Cf. XIII. 564, *n.*

190. **tabo**, with the gore that flowed from his eye. In Virgil (*Aen.* III. 663) the Trojans see the giant wade into the sea and wash away the blood.

192. **o si.** Roby § 1582, R. § 662. Here the hypothetical apodosis is expressed.

193. **saeviat**, Roby, § 1632, R. § 680.

194. **viscera**, 'flesh.' Cf. Virgil *Aen.* I. 211, *tergora deripiunt costis et viscera nudant,* where Henry quotes Apul. *De Dogm. Plat.* I. 16, *Visceribus ossa sunt tecta . . . et tamen ea, quae sunt internuntia sentiendi, sic sunt operta visceribus, ne crassitudine sensus hebetentur. Illa etiam, quae iuncturis et copulis iuncta sunt, ad celeritatem facilius se movendi haud multis impedita sunt visceribus.* On Virg. *Aen.* VI. 253, Servius gives the definition: *quidquid inter ossa et cutem est.*

195. **mihi**, R. § 480.

196. **trepident.** Cf. Virg. *Aen.* III. 626, *vidi atro cum membra fluentia tabo manderet, et tepidi tremerent sub dentibus artus.*

197. **quam . . . damnum**, 'how naught or slight would be the loss.' See Roby, § 1759, where however no example is given of an exclamatory sentence of this hypothetical form.

198. **haec et plura**, sc. *dixit* (R. § 583), an idiom used frequently by Milton; cf. *P.L.* IV. 885, 902, V. 321, 404, 519, 544.

luridus, 'pale' (cf. 791), used of the emotion which produces pallor, as of a poison in I. 147, *lurida aconita.* Cf. χλωρὸν δέος, and Tennyson's 'red ruin.'

200. **inanem luminis**, 'sightless.' Cf. XIII. 564, *n.*

201. **concretam**, 'clotted.' Cf. XII. 270, *pars fluit in barbam concretaque sanguine pendet.*

202. **minimum . . . malorum.** The thought of death is not so terrible as that of dying in such a manner. Cf. Virg. *Aen.* III. 606, where Achaemenides bids the Trojans drown him if they will: *si pereo, hominum manibus periisse iuvabit.*

203. **prensurum,** Roby, § 1347, but this use perhaps does not belong to the infinitive.

205. See Virg. *Aen.* III. 623-7.

206. **ter quater,** 'again and again,' with **adfligi.** It was formerly attempted to bring the narrative into closer accord with Homer, who makes the giant eat six Greeks in all at three meals (*Od.* IX. 289, 311, 344), by punctuating after **ter** and taking **quater** alone with **adfligi.** Apart from the harshness of this, Ovid evidently follows Virgil in speaking of only one meal (*Aen.* III. 623), the adverbs having, as in XII. 133, the same sense as the more usual *terque quaterque.* Notice that the first adverb does not, as in 58, multiply the second.

207-8. A close imitation, except in the **quae . . . iacens,** of Homer, *Od.* IX. 292:

ἤσθιε δ' ὥστε λέων ὀρεσίτροφος οὐδ' ἀπέλειπεν,
ἔγκατά τε σάρκας τε καὶ ὀστέα μυελόεντα.

210. **sine sanguine,** bloodless and so 'forceless,' rather than merely pale, which Achaemenides could not observe in himself. For this meaning, which is more generally recognised in the metaphorical use of the word, cf. VII. 136, *palluit et subito sine sanguine frigida sedit,* X. 59, *et color et sanguis animusque relinquit euntem.* *Exsanguis* is used in the same sense, as in IX. 224 (of Lichas hurled through the air), *exsanguemque metu nec quidquam umoris habentem.* Cf. Virg. *Aen.* II. 212, ib. VI. 401.

211. Cf. Virg. *Aen.* III. 632-3, Hom. *Od.* IX. 372-4.

212. **glomerata.** Cf. XIII. 604, *n.*

214-20. Cf. Virg. *Aen.* III. 645-53.

215. **moriri,** Roby, § 738, p. 250, R. § 339, p. 143. M has *morique,* [Bod., Can.[1] and D'Orville *cupidusque moriri,* Can.[7] *cupidusque mori mortisque timore.* A most difficult passage. It is nearly impossible that Ovid can have written *moriri.* On the other hand Can.[7] cannot be right as it stands. Perhaps Can.[7] retains part of the original reading, viz. *mortisque timore,* Combining this with the reading of the other MSS. we get *mortemque timens mortisque timore,* 'alike fearing death, and yet because I feared death staving off hunger by acorns.' R.E.] Why may not the reading of Can.[7] be right? Fear of death persuades him to foil by eating his longing to die, as it persuades the plague-stricken to foil by suicide their longing to live:

pars animam laqueo claudunt mortisque timorem morte fugant (VII. 604).

218. **post**, adv. R. § 835, the ablative being that of measure, R. § 496.

220. **movi**, 'prevailed.' Cf. XIII. 382.

222. **turbae**, 'crew,' as at 607, 'people.'

223. **Aeolon**. Cf. 86, *n*. Ovid combines the Virgilian account of Aeolus as the divine gaoler of the winds (*Aen.* I. 52-63, cf. I. 262-4, IV. 663), who keeps them imprisoned in a mountain cave, with the Homeric (*Od.* X. 1-27), in which he is the human *ταμίας ἀνέμων*, who can help Ulysses driven to his island by raising a west wind and giving him the other winds tied in a skin.

Tusco profundo, 'in the Tuscan sea,' the *Mare Tyrrhenum*. *Profundum* is frequently so used; cf. V. 439 (of Proserpine), *omnibus est terris, omni quaesita profundo.*

224. **Aeolon Hippotaden**. Cf. XIII. 771, *n*.

226. **sumpsisse**. The infinitive is used, as in the next six lines, to represent in *oratio obliqua* the indicative of a principal clause in *oratio recta*, the relative being used to coordinate these clauses, each of which carries on the narrative. See Roby, § 1781, Madv. § 402 (a, b). For coordination by the relative in *oratio recta* see Roby, § 1026 (b), Kennedy, *P.S.L.G.* § 82, Madvig, § 448.

227. **lucibus novem**, the ablative used of duration, Roby, §§ 1184–5, R. § 493. Cf. XIII. 371, and for the matter cf. Hom. *Od.* X. 28-9.

228. **proxima post nonam**, sc. the tenth.

229. **invidia**. Cf. Hom. *Od.* X. 35-45.

230. **esse, ratos**. With this punctuation **victos esse** and **dempsisse** are coordinate. All recent editors, except Ehwald, by removing the comma connect **esse** with **ratos**, which seems preferable, **victos** being then subordinate: it was greed that made the crew think the bag contained gold and open it. For **ratos aurum** Ehwald compares VIII. 251, IX. 706, Virg. *Aen.* V. 40.

ventis, dat. R. § 474 (b).

231. **venerat**. For the indicative in a subordinate clause of *oratio obliqua* see Roby, §§ 1797-8, R. §§ 778-9.

232. When the winds were let out of the skin, Ulysses and his companions were driven back to the isle of Aeolus, who refused to help him further, and bade him begone (Hom. *Od.* X. 54-79):

οὐ γάρ μοι θέμις ἐστὶ κομιζέμεν οὐδ' ἀποπέμπειν
ἄνδρα τὸν ὅς κε θεοῖσιν ἀπέχθηται μακάρεσσιν.
ἔρρ' ἐπεὶ ἀθανάτοισιν ἀπεχθόμενος τόδ' ἱκάνεις.

233. **Lami Laestrygonis,** of Lamus, son of Neptune, a former king of the Laestrygones, a race of giant ogres and cannibals (the name is connected with *λάμος*, 'maw,' and *lamia:* see Wilkins on Hor. *A.P.* 340), whose country was fixed in later times in Sicily, or on the coast of Latium about Formiae, which he was said to have founded. Ovid says nothing as to the locality, there being an obvious difficulty in making Macareus relate the adventure close to Formiae at Caieta, which is afterwards called by Silius (VIII. 531) *regnata Lamo Caieta.* The noble family of the Lamiae was fancifully supposed to be descended from him (Hor. *C.* III. xvii. 1), and Virgil introduces a Rutulian chief of the name (*Aen.* IX. 334). For the narrative see Hom. *Od.* X. 80-132.

235. **numero duorum,** sc. *duobus* (Roby, § 1302, R. § 523, *numerus* being used in the concrete sense of 'a body,' 'a company.'

239. **trabes,** 'tree trunks.' Cf. 360, *n.* *Trabs* is also specially used of the missiles thrown from engines. Cf. Val. Fl. VI. 383, Sil. Ital. VI. 280.

241. **una tamen.** Ulysses escapes by cutting the hawser and rowing away while the Laestrygones are busy with slaughter (*Od.* X. 125-32).

242. **amissa . . . dolentes,** Homer's *ἀκαχήμενοι ἦτορ . . . φίλους ὀλέσαντες ἑταίρους.*

244. **hinc,** sc. from Caieta, 157. For the island of Circe cf. 10, *n.*

est. The MSS. have, *hinc*some (not M) *videnda est.* Korn, whom Ehwald does not follow, rejects **hinc . . . tuque** as a gloss on 247, so connecting **procul** with **fuge litora Circes.** Zingerle reads *haec . . . videnda est.* [*Procul hinc mihi crede* with *mihi* following in 245 looks wrong; but several of Heinsius' MSS. give *procul hinc tibi,* and this admits of an easy interpretation. Ovid seems to play on the meaning of *procul hinc*: 'You discern yon island in the distance; in the distance,

believe me (and not near), must you still see that island, which I have seen with my eyes (or, actually).' Cf. the use of *μακρὰν ἀπῳκεῖτο* in Soph. *O. T.* 998, as explained by Jebb. Macareus is advised to let the distant view he has of Circe's island remain distant still, and not to endanger his life by a nearer familiarity. R.E.].

245. **visa mihi**, I have seen it and can speak from experience.

249. Cf. Hom. *Od.* X. 189-202, where Ulysses' proposal that they should explore the island finds no welcome among his crew:

> *μνησαμένοις ἔργων Λαιστρυγόνος Ἀντιφάταο*
> *Κύκλωπός τε βίης μεγαλήτορος ἀνδροφάγοιο.*

250. **ire negabamus**, 'were for refusing to go.'

subire. For the infinitive thus used as indirect complement of a verb, and here expressing purpose, see Roby, §§ 1115 (4), 1362, R. § 540 (3). Lewis and Short give Stat. *Theb.* I. 531 as the only example of *legere* used with this construction. It is important to notice that the expression of purpose is only a frequent accident of the construction; the Latin infinitive stands to the finite verb in a general relation for which often an expression of purpose might have been substituted. In the following passage, for example, the two infinitives need quite different renderings: *nec tamen illa suae revocatur parcere famae, turpior et saecli vivere luxuria* ('to spare' and 'from living'), Prop. I. xvi. 11.

251. **fidumque Politen.** Cf. Hom. *Od.* X. 224.

252. **nimium . . . vino**, Roby, §§ 1210-2, R. §§ 497-8, and cf. Hor. *C.* II. xii. 5, *nimium mero Hylaeum.* For the story of Elpenor see Hom. *Od.* X. 551-60: being heavy with wine he lay down for coolness on the roof of Circe's palace, and in his haste to descend when roused by the noise of his comrades, who were making ready for departure, missed the ladder, and fell headlong from the roof, breaking his neck. His ghost was the first to meet Ulysses in the shades, and implored him to burn and entomb the body (*Od.* XI. 51-83), which Ulysses did on his return to the isle of Circe (ib. XII. 8-15, cf. 10, *n.*). There are many allusions to his fate, as in *Ibis*, 485, *neve gradus adeas Elpenore cautius altos, vimque feras vini quo tulit ille modo.* Ehwald reads from M *nimioque*, descriptive ablative, comparing III. 218, *niveis Leucon et villis Asbolus atris* (Roby, §§ 1232, 1309).

253. **bis novem.** In Homer (*Od.* X. 203-9) Ulysses and Eurylochus divide the crew into two companies, numbering with themselves twenty-three each, not twenty-two as here. The two leaders cast lots for their companies, *ἐκ δ' ἔθορε κλῆρος μεγαλήτορος Εὐρυλόχοιο.*

254-9. Ovid follows Homer, who apparently makes them tamed beasts, and not, as Virg. *Aen.* VII. 15-20, men transformed to beasts (*Od.* X. 212-9):

ἀμφὶ δέ μιν λύκοι ἦσαν ὀρέστεροι ἠδὲ λέοντες,
τοὺς αὐτὴ κατέθελξεν, ἐπεὶ κακὰ φάρμακ' ἔδωκεν.
οὐδ' οἵγ' ὡρμήθησαν ἐπ' ἀνδράσιν, ἀλλ' ἄρα τοίγε
οὐρῇσιν μακρῇσι περισσαίνοντες ἀνέσταν.
ὡς δ' ὅτ' ἂν ἀμφὶ ἄνακτα κύνες δαίτηθεν ἰόντα
σαίνωσ' · αἰεὶ γάρ τε φέρει μειλίγματα θυμοῦ ·
ὣς τοὺς ἀμφὶ λύκοι κρατερώνυχες ἠδὲ λέοντες
σαῖνον · τοὶ δ' ἔδδεισαν, ἐπεὶ ἴδον αἰνὰ πέλωρα.

260. **excipiunt famulae.** In Homer's simpler narrative there is no mention of handmaids till afterwards. The Greeks, standing without, hear Circe *ἀειδούσης ὀπὶ καλῇ, ἱστὸν ἐποιχομένης μέγαν ἄμβροτον*, and call to her,

ἡ δ' αἶψ' ἐξελθοῦσα θύρας ὤϊξε φαεινὰς
καὶ κάλει · οἱ δ' ἅμα πάντες ἀϊδρείῃσιν ἕποντο.

marmore tecta, *τετυγμένα δώματα Κίρκης ξεστοῖσιν λάεσσι* (*Od.* X. 210).

261. **recessu,** 'an alcove,' or inner chamber, as in I. 177, *marmoreo superi sedere recessu.*

262. **pallam induta.** Cf. XIII. 534, *n.* The dress of Circe (Hom. *Od.* X. 543-5) is identical with that of Calypso (ib. V. 230-2):

αὐτὴ δ' ἀργύφεον φᾶρος μέγα ἕννυτο νύμφη,
λεπτὸν καὶ χαρίεν, περὶ δὲ ζώνην βάλετ' ἰξυῖ
καλὴν χρυσείην · κεφαλῇ δ' ἐπέθηκε καλύπτρην.

For the Roman *palla* see Becker's *Gallus*, Eng. Tr., pp. 435-8. The **amictus** is the veil called *ricinium*, which towards the end of the Republic had become a favourite portion of the Roman lady's dress.

264. **Nereides nymphaeque.** In Homer (cf. 311) the handmaids are four in number (*Od.* X. 350):

γίγνονται δ' ἄρα ταίγε ἐκ τε κρηνέων ἀπό τ' ἀλσέων
ἔκ θ' ἱερῶν ποταμῶν, οἵτ' εἰς ἅλαδε προρέουσιν.

In Homer, too, they are busied with household duties, which are particularly described (*Od.* X. 352-72).

265. **sequentia,** 'obsequious,' which may combine the literal sense of 'following' with the metaphorical sense noticed on XIII. 123. Cf. Milton, *P.L.* VI. 10, 'light issues forth, and at the other door obsequious darkness enters,' ib. 781, 'th' uprooted hills retir'd each to his place; they heard his voice and went obsequious.' Cf. III. 299, *nutuque sequentia traxit nubila,* where, as here, the word should be read with predicative or proleptic force.

266. **gramina,** like **flores,** with emphasis due to its position, startles the ear by the sudden contrast of occupation. Cf. 389, 627, where *pennas* and *rus* have the same effect.

disponunt, 'assort,' as **secernunt** expresses the putting into separate baskets.

268. **ipsa . . . exigit.** Ovid changes to suit his purpose the occupation of Circe as of her maidens. In Virgil (*Aen.* VII. 14), as in Homer, she is busy with weaving, *arguto tenuis percurrens pectine telas.* Cf. *Od.* X. 222.

269. **quove.** Zingerle reads *quoque,* which seems best to contrast with *mixtis.*

270. **advertens,** sc. *animum,* 'heedfully,' or perhaps rather 'with admonition,' in the sense of *increpans.* Cf. Sen. *Ep.* 94 (cited by Lewis and Short), *non docet admonitio, sed advertit.* The mystery and horror of Circe's employment are heightened by words which suggest the occupation of the ideal Roman matron, with *calathi* about her, assigning tasks by weight to her maids (cf. XIII. 511), and bidding them be quick, as Lucretia does, '*nunc, nunc properate, puellae*' (*Fast.* II. 745).

271. **dicta . . . vultus,** 'after exchange of greeting assumed a look of pleasure.' Expansion of the countenance was a sign of pleasure, as contraction (*contrahere*) of the reverse; cf. III. 318, *Iovem . . . diffusum nectare,* Stat. *Theb.* II. 213, *diffuderat Argos exspectata dies.*

272. **reddidit . . . votis.** [Constantius of Fano seems substantially right in explaining (*In Ovidii Metamm. Assumenta* 1508) *bene voventibus bona vovisse Circen,* 'replied to our (good) wishes with presages of good luck.' Yet as **omina** is slightly forced in this sense, and *omnia* is found in Can.[7] and other good MSS., I should prefer to retain this, and explain 'replied (responded)

to our good wishes by wishing us all the same,' or perhaps in a more general sense 'met our wishes with complete accord.' R.E.]

273. **tosti . . . grani,** 'parched barleycorns.' For the genitive R. § 524. Cf. Hom. *Od.* X. 234, *τυρόν τε καὶ ἄλφιτα καὶ μέλι χλωρὸν οἴνῳ Πραμνείῳ ἐκύκα*, ib. XX. 69, *τυρῷ καὶ μέλιτι γλυκερῷ καὶ ἡδέϊ οἴνῳ.* In *Il.* XI. 637 goat cheese is grated into Pramnian wine and meal sprinkled over. In V. 450 the mixture is simpler: *lymphamque roganti dulce dedit, tosta quod texerat ante polenta.* The thick drink thus compounded was called *κυκεών*, in Latin *cinnus.* It was probably to be preferred to the mixture of sulphuric acid, oatmeal and water, which in very hot weather is served out to shipwrights in the Royal dockyards.

274. **vim meri,** 'the strength of wine' (as in *Ibis*, 486, quoted 252, *n.*), 'strong wine.' For *vis* in this sense of 'potency' cf. *Ex Pont.* IV. x. 46 (of the comparative freshness of the Black Sea), *vimque fretum multo perdit ab amne suam.*

lacte coagula passo, 'milk that had known the rennet,' i.e. had become curdled. Cf. XIII. 830, where *liquefacta coagula* seems to mean the same thing as *Fast.* IV. 545, *liquefacta coagula lacte,* curd in a liquid or partially creamy state. On Italian cheese-making, ancient and modern, see Keightley's Excursus on Virg. *G.* III. 400, with appendix, s.v. *Caseus.*

275. **lateant,** R. § 680.

sucos. Cf. Hom. *Od.* X. 235, *ἀνέμισγε δὲ σίτῳ φάρμακα λύγρ', ἵνα πάγχυ λαθοίατο πατρίδος αἴης.*

277. **simul,** as conjunction, like *simul ac* in 349 (Roby, § 1719, R. § 723) subordinating **hausimus** and **tetigit** to **coepi.** Originally *simul* is adverbial and the verbs co-ordinate, as in the general use of *ac* and *καί* in comparisons. What follows is in strong contrast to the simple narrative of Homer (*Od.* X. 237-40):

αὐτὰρ ἐπεὶ δῶκέν τε καὶ ἔκπιον, αὐτίκ' ἔπειτα
ῥάβδῳ πεπληγυῖα κατὰ συφεοῖσιν ἐέργνυ.
οἱ δὲ συῶν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε
καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος ὡς τὸ πάρος περ.

279. **et pudet et referam,** 'it shames me yet I will tell it.' Cf. VIII. 506, *et cupio et nequeo.*

280. **pro verbis.** Cf. XIII. 569, *n.*

edere. [*Reddere* Can.[7], probably rightly. The verse is not written in M. R. E.].

284. **sumpta fuerant.** As **pocula** no doubt refers to the cup just given by Circe, this is used for *sumpta erant* (pluperfect of state for pluperfect of act, Roby, § 1453, R. § 590), what Mr. Postgate calls a 'double-loaded' pluperfect (*Select Elegies of Propertius*, p. cxiii.). The same use may be noticed with adjectives, as in IV. 551, *quae praecipue fuerat pia.* The effect is to place the past in stronger antithesis to the present.

287. **Eurylochum.** In Homer (*Od.* X. 232, 244-60) this is contrived, not by his refusal to drink, but by his remaining without, ὀϊσάμενος δόλον εἶναι, and after some time going back to Ulysses at the ship to report the disappearance of his companions.

288. **manerem,** Roby, § 1530 c, R. § 641 c. We use for this indifferently either 'I should have remained' or 'I should remain.' Neither exactly expresses the force of **manerem,** which as past imperfect is the hypothetical equivalent of *manebam.* [*Maneret* Can.[7] The verse is not written in M. R.E.].

290. **certior,** 'informed.' Cf. XIII. 722, *n.*

291. **pacifer Cyllenius.** Cf. XIII. 146, *n.* Mercury is called **pacifer** because Hermes, with whom he was identified, was the god of persuasive eloquence, who presided over social and especially over diplomatic intercourse (φίλον κήρυκα, κηρύκων σέβας, Aesch. *Ag.* 498), and whose characteristic emblem was the *caduceus* or herald's staff (εἰρήνης ὅπλον ἀμεμφές, Orph. *Hym.* xxvii. 7). The serpents entwined about it (originally white ribbons) were interpreted as a symbol of fierce natures subdued to concord. Cf. Plin. *H.N.* XXIX. 3, 12, § 54.

292. **tenetur,** 'it clings.'

294. Apparently Ovid makes Ulysses refuse the cup and anticipate the stroke of the wand. In Homer (*Od.* X. 316) he drinks, and Circe strikes him with the words ἔρχεο νῦν συφεόνδε, μετ' ἄλλων λέξο ἑταίρων. The drug has no power over him, and he rushes upon her with drawn sword.

298. **coniugii dotem,** 'as the price of his love.' This was in accordance with Roman ideas: *dos illa Romanorum mulierum veluti complementum pretii erat, quo mulieres sibi viros coemebant, et hinc Tacitus tamquam rem a Romanis moribus diversissimam notat quod apud Germanos soli viri sibi*

coemerint uxores, non uxores viros, Heineccius, *Antiqq. Rom.* II. viii. 3 a. The passage referred to is Tac. *Germ.* 19, *dotem non uxor marito, sed uxori maritus offert.*

sociorum corpora, merely a periphrasis for *socios*, although it was specially their bodies that needed restoration, αὐτὰρ νοῦς ἦν ἔμπεδος ὡς τὸ πάρος περ (*Od.* X. 240). In Homer (ib. 342-4) Ulysses at first only makes Circe swear to do himself no hurt; afterwards (ib. 375-87) he refuses to eat and drink with her until she restores his companions to their proper shape.

300. **percutimur caput,** 'we are smitten on the head,' but the idiom nearest to this reflective use (cf. XIII. 688) is 'we get our heads struck.' In Homer (*Od.* X. 388-96) the counter-change is effected by a drug only; but there is the detail, which Ovid has not reproduced, that when restored they are νεώτεροι ἢ πάρος ἦσαν, καὶ πολὺ καλλίονες καὶ μείζονες εἰσοράασθαι.

302. **quo . . . hoc,** R. § 496.

304. **lacertis bracchia.** Both words are proper to the human shape, and so carry on the narrative; 'upper arms are there, and fore arms below them.'

305-7. Their haste to thank Ulysses is a touch added by Ovid, but he omits Circe's emotion:

> ἔγνωσαν δέ μ' ἐκεῖνοι, ἔφυν τ' ἐν χέρσιν ἕκαστος.
> πᾶσιν δ' ἱμερόεις ὑπέδυ γόος, ἀμφὶ δὲ δῶμα
> σμερδαλέον κανάχιζε. θεὰ δ' ἐλέαιρε καὶ αὐτή.
>
> *Od.* X. 397-9.

308. **praesens,** 'with my own eyes.'

311. **ad talia sacra,** such rites as Circe practised, those of magic.

314. **picum.** The woodpecker was a bird of importance in augury, sacred to Mars, and fabled to have joined the she-wolf in feeding the twins Romulus and Remus, *Fast.* III. 54.

315. **insigne,** 'adorned.'

316. **quis foret,** depending on **quaerenti** (sc. *mihi*), R. § 750.

320. **Picus,** a Latin prophetic deity (*Fast.* III. 291) represented as an early king of Latium, father of Faunus, and grandfather of Latinus. The woodpecker on the head of the statue serves as emblem of his prophetic power, just as his statue bears the *lituus* in Virg. *Aen.* VII. 187-91, where his metamorphosis is referred to. The story of it was told by Aemilius Macer,

contemporary with Ovid, in the poem on birds mentioned Trist. IV. x. 43.

321. **studiosus equorum.** Cf. Virg. l.c. *equum domitor.*

322. **licet aspicias,** 'thou can'st see.' This use of **licet** is identical with that noticed on XIII. 18, though its relation to the context may require a different expression in English.

323. **ficta . . . verum,** 'and judge the original from the counterfeit.'

324. **per annos.** Cf. XIII. 233 and 885. The meaning of the expression is that he had not lived long enough to see the quinquennial games at Olympia four times, and so was not twenty years old. It is inaccurate, because the games took place really every fourth year, and the period including four celebrations of them need not exceed thirteen years.

325. **Graia.** Though the story is told to a Greek, the adjective is appropriate, as Picus was Italian. In Riese's reading *Graias* [illegible] **pugnam** depends upon **spectasse.**

326. **suos** acquires emphasis from its position in advance of **vultus,** an emphasis carried on by **illum.**

327. **verterat,** just as *advertere* is used in Tacitus of 'drawing the attention of,' as *Ann.* II. 172, *octo aquilae imperatorem advertere.* We may compare our expression, 'to turn any one's head.'

328. **Albula.** Korn takes this to be the tributary of the Anio so named, the outlet of the Aquae Albulae, but it may be the Tiber under its earlier name (cf. 616, n.), as it is wherever else the name occurs in Ovid, *Fast.* II. 389, IV. 68 and V. 646.

Numici, sc. *aquae.* Cf. 579, n.

329. **Almo,** a stream falling into the Tiber about half a mile below the walls of Rome. It flows between three and four miles from a source over which a grotto was built, probably in imperial times, still containing the mutilated statue of the tutelary nymph. At the point where the Almo joins the Tiber was landed in 204 B.C. the statue of Cybele brought from Phrygia, whence arose the custom frequently mentioned of washing the statue itself with the sacred implements in the waters of the Almo at that place every year (*Fast.* IV. 337-40).

330. **Nar,** a larger tributary of the Tiber, the modern *Nera,* which, rising on the borders of Picenum, where Umbria

and the Sabine territory meet, flows along their border to the Tiber. It was noted for the white tinge of its water, for which see 616, *n.*, and cf. Virg. *Aen.* VII. 517, *sulfurea Nar albus aqua.*

Farfarus, the *Farfa*, a stream which enters the Tiber about thirty-five miles from Rome. Servius identifies with it the Fabaris of Virg. *Aen.* VII. 715.

opacae undae, genitive of quality, R. § 524.

331. **colunt**, 'haunt.'

Scythicae . . . Dianae. Near Aricia in one of the craters of the Alban hills, the sides of which are thickly wooded, is a lake still called *Lago di Nemi*, from a grove and sanctuary of Diana which stood upon its bank. This sanctuary had a legendary connection with the worship of the Tauric Artemis, for Orestes was said, after carrying off from the Scythian Chersonese (the Crimea) his sister Iphigenia and the image of the goddess, to have brought the latter with him to Aricia, where he settled and was buried. The connection was possibly suggested by a comparison between the human sacrifices of Artemis and a horrible custom which prevailed at the Nemus Dianae. The priest (who was called *rex nemorensis*, which gives point to **regnum nemorale**) was always a runaway slave, who appointed himself by killing his predecessor. This custom was found still in use by Pausanias towards the end of the second century A.D., and Suetonius relates of Caligula (35): *nemorensi regi, quod multos iam annos potiretur sacerdotio, validiorem adversarium subornavit.* Cf. *Fast.* III. 271:

regna tenent fortesque manu pedibusque fugaces,
et perit exemplo postmodo quisque suo.

333. **nymphen.** Ovid frequently uses the Greek forms of this word for the sake of sound or metre. Cf. *Fast.* III. 659 for the accusative, and for nominative or vocative 762, I. 744, III. 357, *Amor.* II. xvii. 15, and the following passages in the *Fasti*, I. 435, III. 659, V. 123, 197, VI. 107. On the Latin use of Greek nouns see Kennedy *P. S. L. G.* § 22, and cf. XIII. 423, *n.*

334. **Ionio.** There is another MS. reading *ancipiti* (with reference to the double face of Janus, as he is called *biceps*, *Fast.* I. 65), which Merkel regards as an evident interpolation. M has *hionio*, and Zingerle mentions a variant *Aonio.* He adopts Rappold's conjecture *Ausonio*, the point of which epithet would be the

exclusively Italian character of Janus, cf. *Fast.* I. 89, *quem tamen esse deum te dicam, Iane biformis? nam tibi par nullum Graecia numen habet.* *Ionio* is interpreted of Janus merely as an immigrant from beyond the Ionian sea, with reference to an independent tradition that he came from Perrhaebia, an inland district of Thessaly, for the epithet can be connected with that district itself only by the mention in Strabo of an insignificant stream Ion, a tributary of the Peneius. Merkel believes that *hionio* in M has arisen from a combination of two errors, one similar to that by which the same copyist has written in 609 *innominis* for *binominis*, the other to that by which in XI. 366, he believes *niveis* to have arisen from *mucis* (where Korn reads *iuncis*). He thus arrives at *innocuo*, an epithet applied to Deucalion and Pyrrha in I. 327, which is illustrated by the description of the mild and peaceful rule of Janus in *Fast.* I. 247-54. [From the obvious play of sound in **Ionio Iano** I have no doubt that this is the right reading, though Can.[7], Bod., Can.[1] agree in reading *ancipiti.* Heinsius is probably right in explaining *Ionio* of Janus as a Perrhaebian god from beyond the Adriatic or Ionian sea. The other suggestion of Heinsius that *Inoo* is the true reading, and that Janus is here identified with Palaemon or Portunus is improbable. R.E.].

Venilia, a sea-nymph introduced by Virgil (*Aen.* X. 76), as mother of Turnus and sister of Amata wife of Latinus. She was wife of Daunus (not Faunus, as *Dict. Biogr.*).

336. **cunctis,** dative R. § 474, (*b*).

Laurenti, of Laurentum, a sea-coast city of Latium, and according to the legend its capital before the government was removed to Lavinium. Cf. *Aen.* VII. 171.

337. **rara,** 'excellent.' Cf. *Her.* XVII. 93, *est quoque, confiteor facies tibi rara.*

338. **movere,** not in the metaphorical sense, but literally of setting in motion two things of which the special characteristic is immobility, so that the word has the same appropriateness as **mulcere, morari** and **retinere.** Cf. VII. 204-5. The voice of Canens possesses the same power as the lyre of Orpheus or Arion, of which there are many descriptions, as X. 86-105, *Fast.* II. 84-92, *Ars Amat.* III. 321-6. So Apollo was said to have built Troy and Amphion Thebes by playing on the lyre, *Her.* XVI. 180, Hor. *A. P.* 394.

341. **cum modulatur.** Roby, § 1721, R. § 725. Zingerle, Edwards and Ehwald read *dum.*

feminea voce. Cf. XIII. 533, *n.*

343. **indigenas.** Boars abounded in the district. Cf. *Fast.* II. 231, *aper silvis longe Laurentibus actus.*

345. **contractus.** Cf. XIII. 534, *n.*

ab auro. Cf. XIII. 597, *n.*, ib. 720, *n.*

347. **novas,** other than such as grew about Circeii.

350. **herbas,** for *herbae,* an instance of what is commonly called attraction of the antecedent, or in Greek inverse attraction. See Roby, § 1067, or better Madv. § 319 obs.

351. **medullas,** often spoken of as the seat of love. Cf. Cat. XLV. 16, *ignis mollibus ardet in medullis,* where Dr. Ellis quotes *medullitus amare* from Plaut. *Most.* I. iii. 86. So in I. 473 (of Cupid shooting his golden arrow), *laesit Apollineas traiecta per ossa medullas.*

353. **ne posset,** Roby, § 1700, R. § 712 *b.* She was prevented from approaching by the pace of the horse and the presence of his retinue. *Ne* is frequently found with *facere* and *efficere* in consecutive clauses. Cf. XII. 282, *quod ne permittat in hostem ipsa facit gravitas.*

354. **circumfusus satelles,** 'his throng of attendants.' For the collective force of **satelles** cf. XIII. 690, *n.*

355. **'non' ait.** [**Non tamen,** Can.[7] Bod. The abruptness is quite in Ovid's manner. R.E.]

rapiare licebit. Cf. XIII. 862, *n.*

357. **nec me,** [Can.[7] Bod. It is nearly certain that Ovid would not have omitted *me.* R.E.] Zingerle and Ehwald read *et non.*

360. **densum trabibus.** Cf. 239, VIII. 329, *silva frequens trabibus,* XI. 642, *ille in humum saxumque trabemque quaeque vacant anima feliciter omnia transit.*

362. **praedae umbram,** 'the phantom quarry.' **Umbram** seems to be what is called by Jelf (*Gr. Gr.* § 442 *e*), an 'adjectival substantive,' the expression being comparable to such as *πυρὸς σέλας* ('bright fire') Aesch. *P. V.* 7, *φωτῶν ἀθλίων ἱκτήρια* ('poor suppliant mortals') Soph. *Oed. Col.* 923. Cf. Virg. *G.* IV. 441, *miracula rerum, Aen.* I. 204, *discrimina rerum,* Prop. III. vii. 52, *fulminis ira cadit* (and see Hertzberg *Quaest. Propert.* p. 149), Juv. IV. 39, *spatium admirabile rhombi* ('a marvellous great turbot') and perhaps Lucr. V. 369, *cladem*

In Homer, too, they are busied with household duties, which are particularly described (*Od.* X. 352-72).

265. **sequentia,** 'obsequious,' which may combine the literal sense of 'following' with the metaphorical sense noticed on XIII. 123. Cf. Milton, *P.L.* VI. 10, 'light issues forth, and at the other door obsequious darkness enters,' ib. 781, 'th' uprooted hills retir'd each to his place; they heard his voice and went obsequious.' Cf. III. 299, *nutuque sequentia traxit nubila*, where, as here, the word should be read with predicative or proleptic force.

266. **gramina,** like **flores,** with emphasis due to its position, startles the ear by the sudden contrast of occupation. Cf. 389, 627, where *pennas* and *rus* have the same effect.

disponunt, 'assort,' as **secernunt** expresses the putting into separate baskets.

268. **ipsa . . . exigit.** Ovid changes to suit his purpose the occupation of Circe as of her maidens. In Virgil (*Aen.* VII. 14), as in Homer, she is busy with weaving, *arguto tenuis percurrens pectine telas.* Cf. *Od.* X. 222.

269. **quove.** Zingerle reads *quoque*, which seems best to contrast with *mixtis.*

270. **advertens,** sc. *animum*, 'heedfully,' or perhaps rather 'with admonition,' in the sense of *increpans.* Cf. Sen. *Ep.* 94 (cited by Lewis and Short), *non docet admonitio, sed advertit.* The mystery and horror of Circe's employment are heightened by words which suggest the occupation of the ideal Roman matron, with *calathi* about her, assigning tasks by weight to her maids (cf. XIII. 511), and bidding them be quick, as Lucretia does, '*nunc, nunc properate, puellae*' (*Fast.* II. 745).

271. **dicta . . . vultus,** 'after exchange of greeting assumed a look of pleasure.' Expansion of the countenance was a sign of pleasure, as contraction (*contrahere*) of the reverse; cf. III. 318, *Iovem . . . diffusum nectare*, Stat. *Theb.* II. 213, *diffuderat Argos exspectata dies.*

272. **reddidit . . . votis.** [Constantius of Fano seems substantially right in explaining (*In Ovidii Metamm. Assumenta* 1508) *bene voventibus bona vovisse Circen*, 'replied to our (good) wishes with presages of good luck.' Yet as **omina** is slightly forced in this sense, and *omnia* is found in Can.[7] and other good MSS., I should prefer to retain this, and explain 'replied (responded)

to our good wishes by wishing us all the same,' or perhaps in a more general sense 'met our wishes with complete accord.' R.E.]

273. **tosti . . . grani**, 'parched barleycorns.' For the genitive R. § 524. Cf. Hom. *Od.* X. 234, *τυρόν τε καὶ ἄλφιτα καὶ μέλι χλωρὸν οἴνῳ Πραμνείῳ ἐκύκα*, ib. XX. 69, *τυρῷ καὶ μέλιτι γλυκερῷ καὶ ἡδέϊ οἴνῳ.* In *Il.* XI. 637 goat cheese is grated into Pramnian wine and meal sprinkled over. In V. 450 the mixture is simpler: *lymphamque roganti dulce dedit, tosta quod texerat ante polenta.* The thick drink thus compounded was called *κυκεών*, in Latin *cinnus.* It was probably to be preferred to the mixture of sulphuric acid, oatmeal and water, which in very hot weather is served out to shipwrights in the Royal dockyards.

274. **vim meri**, 'the strength of wine' (as in *Ibis*, 486, quoted 252, *n.*), 'strong wine.' For *vis* in this sense of 'potency' cf. *Ex Pont.* IV. x. 46 (of the comparative freshness of the Black Sea), *vimque fretum multo perdit ab amne suam.*

lacte coagula passo, 'milk that had known the rennet,' i.e. had become curdled. Cf. XIII. 830, where *liquefacta coagula* seems to mean the same thing as *Fast.* IV. 545, *liquefacta coagula lacte*, curd in a liquid or partially creamy state. On Italian cheese-making, ancient and modern, see Keightley's Excursus on Virg. *G.* III. 400, with appendix, s.v. *Caseus.*

275. **lateant**, R. § 680.

sucos. Cf. Hom. *Od.* X. 235, *ἀνέμισγε δὲ σίτῳ φάρμακα λύγρ', ἵνα πάγχυ λαθοίατο πατρίδος αἴης.*

277. **simul**, as conjunction, like *simul ac* in 349 (Roby, § 1719, R. § 723) subordinating **hausimus** and **tetigit** to **coepi.** Originally *simul* is adverbial and the verbs co-ordinate, as in the general use of *ac* and *καὶ* in comparisons. What follows is in strong contrast to the simple narrative of Homer (*Od.* X. 237-40):

αὐτὰρ ἐπεὶ δῶκέν τε καὶ ἔκπιον, αὐτίκ' ἔπειτα
ῥάβδῳ πεπληγυῖα κατὰ συφεοῖσιν ἐέργνυ.
οἱ δὲ συῶν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε
καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος ὡς τὸ πάρος περ.

279. **et pudet et referam**, 'it shames me yet I will tell it.' Cf. VIII. 506, *et cupio et nequeo.*

280. **pro verbis.** Cf. XIII. 569, *n.*

edere. [*Reddere* Can.[7], probably rightly. The verse is not written in M. R. E.].

284. **sumpta fuerant.** As **pocula** no doubt refers to the cup just given by Circe, this is used for *sumpta erant* (pluperfect of state for pluperfect of act, Roby, § 1453, R. § 590), what Mr. Postgate calls a 'double-loaded' pluperfect (*Select Elegies of Propertius*, p. cxiii.). The same use may be noticed with adjectives, as in IV. 551, *quae praecipue fuerat pia.* The effect is to place the past in stronger antithesis to the present.

287. **Eurylochum.** In Homer (*Od.* X. 232, 244-60) this is contrived, not by his refusal to drink, but by his remaining without, ὀϊσάμενος δόλον εἶναι, and after some time going back to Ulysses at the ship to report the disappearance of his companions.

288. **manerem**, Roby, § 1530 c, R. § 641 c. We use for this indifferently either 'I should have remained' or 'I should remain.' Neither exactly expresses the force of **manerem**, which as past imperfect is the hypothetical equivalent of *manebam.* [*Maneret* Can.[7] The verse is not written in M. R.E.].

290. **certior,** 'informed.' Cf. XIII. 722, *n.*

291. **pacifer Cyllenius.** Cf. XIII. 146, *n.* Mercury is called **pacifer** because Hermes, with whom he was identified, was the god of persuasive eloquence, who presided over social and especially over diplomatic intercourse (φίλον κήρυκα, κηρύκων σέβας, Aesch. *Ag.* 498), and whose characteristic emblem was the *caduceus* or herald's staff (εἰρήνης ὅπλον ἀμεμφές, Orph. *Hym.* xxvii. 7). The serpents entwined about it (originally white ribbons) were interpreted as a symbol of fierce natures subdued to concord. Cf. Plin. *H.N.* XXIX. 3, 12, § 54.

292. **tenetur,** 'it clings.'

294. Apparently Ovid makes Ulysses refuse the cup and anticipate the stroke of the wand. In Homer (*Od.* X. 316) he drinks, and Circe strikes him with the words ἔρχεο νῦν συφεόνδε, μετ' ἄλλων λέξο ἑταίρων. The drug has no power over him, and he rushes upon her with drawn sword.

298. **coniugii dotem,** 'as the price of his love.' This was in accordance with Roman ideas: *dos illa Romanorum mulierum veluti complementum pretii erat, quo mulieres sibi viros coemebant, et hinc Tacitus tamquam rem a Romanis moribus diversissimam notat quod apud Germanos soli viri sibi*

coemerint uxores, non uxores viros, Heineccius, *Antiqq. Rom.* II. viii. 3 a. The passage referred to is Tac. *Germ.* 19, *dotem non uxor marito, sed uxori maritus offert.*

sociorum corpora, merely a periphrasis for *socios*, although it was specially their bodies that needed restoration, αὐτὰρ νοῦς ἦν ἔμπεδος ὡς τὸ πάρος περ (*Od.* X. 240). In Homer (ib. 342-4) Ulysses at first only makes Circe swear to do himself no hurt; afterwards (ib. 375-87) he refuses to eat and drink with her until she restores his companions to their proper shape.

300. **percutimur caput,** 'we are smitten on the head,' but the idiom nearest to this reflective use (cf. XIII. 688) is 'we get our heads struck.' In Homer (*Od.* X. 388-96) the counterchange is effected by a drug only; but there is the detail, which Ovid has not reproduced, that when restored they are νεώτεροι ἢ πάρος ἦσαν, καὶ πολὺ καλλίονες καὶ μείζονες εἰσοράασθαι.

302. **quo . . . hoc,** R. § 496.

304. **lacertis bracchia.** Both words are proper to the human shape, and so carry on the narrative; 'upper arms are there, and fore arms below them.'

305-7. Their haste to thank Ulysses is a touch added by Ovid, but he omits Circe's emotion:

> ἔγνωσαν δέ μ' ἐκεῖνοι, ἔφυν τ' ἐν χέρσιν ἕκαστος.
> πᾶσιν δ' ἱμερόεις ὑπέδυ γόος, ἀμφὶ δὲ δῶμα
> σμερδαλέον κανάχιζε. θεὰ δ' ἐλέαιρε καὶ αὐτή.
>
> *Od.* X. 397-9.

308. **praesens,** 'with my own eyes.'

311. **ad talia sacra,** such rites as Circe practised, those of magic.

314. **picum.** The woodpecker was a bird of importance in augury, sacred to Mars, and fabled to have joined the she-wolf in feeding the twins Romulus and Remus, *Fast.* III. 54.

315. **insigne,** 'adorned.'

316. **quis foret,** depending on **quaerenti** (sc. *mihi*), R. § 750.

320. **Picus,** a Latin prophetic deity (*Fast.* III. 291) represented as an early king of Latium, father of Faunus, and grandfather of Latinus. The woodpecker on the head of the statue serves as emblem of his prophetic power, just as his statue bears the *lituus* in Virg. *Aen.* VII. 187-91, where his metamorphosis is referred to. The story of it was told by Aemilius Macer,

contemporary with Ovid, in the poem on birds mentioned *Trist.* IV. x. 43.

321. **studiosus equorum.** Cf. Virg. l.c. *equum domitor.*

322. **licet aspicias,** 'thou can'st see.' This use of **licet** is identical with that noticed on XIII. 18, though its relation to the context may require a different expression in English.

323. **ficta . . . veram,** 'and judge the original from the counterfeit.'

324. **per annos.** Cf. XIII. 233 and 885. The meaning of the expression is that he had not lived long enough to see the quinquennial games at Olympia four times, and so was not twenty years old. It is inaccurate, because the games took place really every fourth year, and the period including four celebrations of them need not exceed thirteen years.

325. **Graia.** Though the story is told to a Greek, the adjective is appropriate, as Picus was Italian. In Riese's reading *Graios edere pugnam* depends upon **spectasse.**

326. **suos** acquires emphasis from its position in advance of **vultus,** an emphasis carried on by **illum.**

327. **verterat,** just as *advertere* is used in Tacitus of 'drawing the attention of,' as *Ann.* II. 172, *octo aquilae imperatorem advertere.* We may compare our expression, 'to turn any one's head.'

328. **Albula.** Korn takes this to be the tributary of the Anio so named, the outlet of the Aquae Albulae, but it may be the Tiber under its earlier name (cf. 616, *n.*), as it is wherever else the name occurs in Ovid, *Fast.* II. 389, IV. 68 and V. 646.

Numici, sc. *aquae.* Cf. 579, *n.*

329. **Almo,** a stream falling into the Tiber about half a mile below the walls of Rome. It flows between three and four miles from a source over which a grotto was built, probably in imperial times, still containing the mutilated statue of the tutelary nymph. At the point where the Almo joins the Tiber was landed in 204 B.C. the statue of Cybele brought from Phrygia, whence arose the custom frequently mentioned of washing the statue itself with the sacred implements in the waters of the Almo at that place every year (*Fast.* IV. 337-40).

330. **Nar,** a larger tributary of the Tiber, the modern *Nera,* which, rising on the borders of Picenum, where Umbria

and the Sabine territory meet, flows along their border to the Tiber. It was noted for the white tinge of its water, for which see 616, *n.*, and cf. Virg. *Aen.* VII. 517, *sulfurea Nar albus aqua.*

Farfarus, the *Farfa*, a stream which enters the Tiber about thirty-five miles from Rome. Servius identifies with it the Fabaris of Virg. *Aen.* VII. 715.

opacae undae, genitive of quality, R. § 524.

331. **colunt**, 'haunt.'

Scythicae . . . Dianae. Near Aricia in one of the craters of the Alban hills, the sides of which are thickly wooded, is a lake still called *Lago di Nemi*, from a grove and sanctuary of Diana which stood upon its bank. This sanctuary had a legendary connection with the worship of the Tauric Artemis, for Orestes was said, after carrying off from the Scythian Chersonese (the Crimea) his sister Iphigenia and the image of the goddess, to have brought the latter with him to Aricia, where he settled and was buried. The connection was possibly suggested by a comparison between the human sacrifices of Artemis and a horrible custom which prevailed at the Nemus Dianae. The priest (who was called *rex nemorensis*, which gives point to **regnum nemorale**) was always a runaway slave, who appointed himself by killing his predecessor. This custom was found still in use by Pausanias towards the end of the second century A.D., and Suetonius relates of Caligula (35): *nemorensi regi, quod multos iam annos potiretur sacerdotio, validiorem adversarium subornavit.* Cf. *Fast.* III. 271:

> *regna tenent fortesque manu pedibusque fugaces,*
> *et perit exemplo postmodo quisque suo.*

333. **nymphen.** Ovid frequently uses the Greek forms of this word for the sake of sound or metre. Cf. *Fast.* III. 659 for the accusative, and for nominative or vocative 762, I. 744, III. 357, *Amor.* II. xvii. 15, and the following passages in the *Fasti*, I. 435, III. 659, V. 123, 197, VI. 107. On the Latin use of Greek nouns see Kennedy *P. S. L. G.* § 22, and cf. XIII. 423, *n.*

334. **Ionio.** There is another MS. reading *ancipiti* (with reference to the double face of Janus, as he is called *biceps, Fast.* I. 65), which Merkel regards as an evident interpolation. M has *hionio*, and Zingerle mentions a variant *Aonio*. He adopts Rappold's conjecture *Ausonio*, the point of which epithet would be the

exclusively Italian character of Janus, cf. *Fast.* I. 89, *quem tamen esse deum te dicam, Iane biformis? nam tibi par nullum Graecia numen habet.* *Ionio* is interpreted of Janus merely as an immigrant from beyond the Ionian sea, with reference to an independent tradition that he came from Perrhaebia, an inland district of Thessaly, for the epithet can be connected with that district itself only by the mention in Strabo of an insignificant stream Ion, a tributary of the Peneius. Merkel believes that *hionio* in M has arisen from a combination of two errors, one similar to that by which the same copyist has written in 609 *innominis* for *binominis*, the other to that by which in XI. 366, he believes *niveis* to have arisen from *mucis* (where Korn reads *iuncis*). He thus arrives at *innocuo*, an epithet applied to Deucalion and Pyrrha in I. 327, which is illustrated by the description of the mild and peaceful rule of Janus in *Fast.* I. 247-54. [From the obvious play of sound in **Ionio Iano** I have no doubt that this is the right reading, though Can.[7], Bod., Can.[1] agree in reading *ancipiti.* Heinsius is probably right in explaining *Ionio* of Janus as a Perrhaebian god from beyond the Adriatic or Ionian sea. The other suggestion of Heinsius that *Inoo* is the true reading, and that Janus is here identified with Palaemon or Portunus is improbable. R.E.].

Venilia, a sea-nymph introduced by Virgil (*Aen.* X. 76), as mother of Turnus and sister of Amata wife of Latinus. She was wife of Daunus (not Faunus, as *Dict. Biogr.*).

336. **cunctis,** dative R. § 474, (*b*).

Laurenti, of Laurentum, a sea-coast city of Latium, and according to the legend its capital before the government was removed to Lavinium. Cf. *Aen.* VII. 171.

337. **rara,** 'excellent.' Cf. *Her.* XVII. 93, *est quoque, confiteor facies tibi rara.*

338. **movere,** not in the metaphorical sense, but literally of setting in motion two things of which the special characteristic is immobility, so that the word has the same appropriateness as **mulcere, morari** and **retinere.** Cf. VII. 204-5. The voice of Canens possesses the same power as the lyre of Orpheus or Arion, of which there are many descriptions, as X. 86-105, *Fast.* II. 84-92, *Ars Amat.* III. 321-6. So Apollo was said to have built Troy and Amphion Thebes by playing on the lyre, *Her.* XVI. 180, Hor. *A. P.* 394.

341. **cum modulatur.** Roby, § 1721, R. § 725. Zingerle, Edwards and Ehwald read *dum.*

feminea voce. Cf. XIII. 533, *n.*

343. **indigenas.** Boars abounded in the district. Cf. *Fast.* II. 231, *aper silvis longe Laurentibus actus.*

345. **contractus.** Cf. XIII. 534, *n.*

ab auro. Cf. XIII. 597, *n.*, ib. 720, *n.*

347. **novas,** other than such as grew about Circeii.

350. **herbas,** for *herbae,* an instance of what is commonly called attraction of the antecedent, or in Greek inverse attraction. See Roby, § 1067, or better Madv. § 319 obs.

351. **medullas,** often spoken of as the seat of love. Cf. Cat. XLV. 16, *ignis mollibus ardet in medullis,* where Dr. Ellis quotes *medullitus amare* from Plaut. *Most.* I. iii. 86. So in I. 473 (of Cupid shooting his golden arrow), *laesit Apollineas traiecta per ossa medullas.*

353. **ne posset,** Roby, § 1700, R. § 712 *b.* She was prevented from approaching by the pace of the horse and the presence of his retinue. *Ne* is frequently found with *facere* and *efficere* in consecutive clauses. Cf. XII. 282, *quod ne permittat in hostem ipsa facit gravitas.*

354. **circumfusus satelles,** 'his throng of attendants.' For the collective force of **satelles** cf. XIII. 690, *n.*

355. **'non' ait.** [**Non tamen,** Can.[7] Bod. The abruptness is quite in Ovid's manner. R.E.]

rapiare licebit. Cf. XIII. 862, *n.*

357. **nec me,** [Can.[7] Bod. It is nearly certain that Ovid would not have omitted *me.* R.E.] Zingerle and Ehwald read *et non.*

360. **densum trabibus.** Cf. 239, VIII. 329, *silva frequens trabibus,* XI. 642, *ille in humum saxumque trabemque quaeque vacant anima feliciter omnia transit.*

362. **praedae umbram,** 'the phantom quarry.' **Umbram** seems to be what is called by Jelf (*Gr. Gr.* § 442 *e*), an 'adjectival substantive,' the expression being comparable to such as *πυρὸς σέλας* ('bright fire') Aesch. *P. V.* 7, *φωτῶν ἀθλίων ἱκτήρια* ('poor suppliant mortals') Soph. *Oed. Col.* 923. Cf. Virg. *G.* IV. 441, *miracula rerum, Aen.* I. 204, *discrimina rerum,* Prop. III. vii. 52, *fulminis ira cadit* (and see Hertzberg *Quaest. Propert.* p. 149), Juv. IV. 39, *spatium admirabile rhombi* ('a marvellous great turbot') and perhaps Lucr. V. 369, *cladem*

pericli, ib. 1193, *murmura magna minarum* (Munro gives the epithetic force to the genitive). Cf. also Milton, *P. L.* VI. 212, 'overhead the dismal hiss of fiery darts in flaming volleys flew,' ib. IX. 270, 'the virgin majesty of Eve . . . replied.'

364. **pedes**, 'on foot.'

366. **ignotos deos.** Cf. 404 and Medea's incantation in VII. 192-219.

367. **confundere**, 'to wreck' and make unrecognisable, used especially of the effect of a crushing blow, as from a log of wood, V. 58, a huge candelabrum, XII. 246-53.

368. **patrio**, sc. *solis*. Cf. 10, *n*. So Medea (daughter of Aeetes son of Helios) VII. 208, *currus quoque carmine nostro pallet avi.*

bibulas, 'dank,' of clouds full to bursting and so dark and heavy. Cf. 632, *n*., XIII. 901. Having the general meaning of 'absorbent,' the word does not, like our 'thirsty,' imply the absence or lack of moisture. Cf. IV. 730, *maduere graves adspergine pennae, nec bibulis ultra Perseus talaribus ausus credere* (where *graves* is proleptic, and *bibulis*, 'soaked,' emphatic), *Ars Amat.* I. 233, *vinaque cum bibulas sparsere Cupidinis alas, permanet et capto stat gravis ille loco*, Mart. XI. xxxii. 2, *de bibula sarta palude teges.* So in Virg. *G.* I. 114, *paludis collectum humorem bibula deducit arena*, where Keightley takes *bibula arena* of the absorbent soil from which the water is to be drawn off, so that it may mean 'spongy,' 'soaked.' And this is the most natural meaning of the word when it is used in connection with the breaking waves, as in *Her.* XIX. 201, *quem postquam bibulis illisit fluctus harenis*, Lucr. II. 376, *bibulam pavit aequor harenam.* 'Spongy' receives the same accession of meaning in *Macbeth*, I. vii. 71.

subtexere, 'to weave a veil over.' Cf. Lucr. VI. 482, *et quasi densendo subtexit caerula nimbis*, Virg. *Aen.* III. 582.

369. **tum quoque.** The charm does not fail of its wonted effect.

372. **per, o, tua lumina**, R. §§ 798, 831 (*b*).

373. **ceperunt**, 'have captivated,' a metaphorical use like that of *rapuit* in XIII. 775.

374. **consule . . . ignibus**, 'have regard for my love.'

376. **Titanida.** Cf. XIII. 968, *n*.

377. **ferox,** 'coldly.'

379. **teneat, comprecor,** Roby, § 1606, R. § 672. *Comprecor* occurs with the same construction X. 640, XII. 285.

380. **socialia foedera,** of the marriage tie, as *Her.* IV. 17.

383. **non impune feres.** This phrase, which seems not to be noticed in Lewis and Short, is something like our 'to carry it off.' Cf. XI. 207, XII. 265, VIII. 494, (without a negative) *ergo impune feret.* But it is also found with the ordinary sense of permitting or enduring, as in VIII. 279, *at non impune feremus, quaeque inhonoratae, non et dicemur inultae.* Cf. Ellis on Cat. LXXVII. 9, XCIX. 3, and Key, *Lat. Dict.* s.v. *aufero* 11.

reddere, fut. pass.

Canenti. The repetition in the same position is effective.

384. **laesa.** Notice that the gender necessarily anticipates **femina.**

faciat, 'does' or 'can do,' 'will do,' the present, as a tense of incomplete action (R. § 591), describing in the subjunctive, as in the indicative, capacity or tendency.

385. **rebus.** Cf. XIII. 382, *n.* As Korn remarks, **rebus** is feeble after **disces,** while **ait** is unintelligible after the **ait** immediately preceding, for which *enim* is found only in late MSS.

387. **ter . . . tria.** Cf. Fast. IV. 551, *terque manu permulsit eum, tria carmina dixit.* The number three and multiples of it have a special association with magic, as in the story of Medea, VII. 153, 189, 261 and 324. Cf. 58, XIII. 952.

388. **solito,** 'than his wont,' Roby § 1270, R. 513 (*b*).

389. **miratur.** So of Actaeon III. 198, *fugit Autonoeius heros, et se tam celerem cursu miratur in ipso.*

pennas. The emphasis expresses his surprise, as in V. 671. Cf. 266, *n.*

390. **accedere silvis,** not in the literal sense, for he was already in the woods, but metaphorically, 'to join' 'to be recruited to.' Cf. V. 674, *volucresque novas accedere silvis.*

391. **fera robora,** the wild tree-trunks.

393. **traxere,** 'took,' 'donned,' as in *Fast.* IV. 561 of Ceres veiling herself in cloud: *nubem trahit.* So ἐπισπᾶσθαι is

used. Ovid's description does not exactly suit any species of woodpecker, but is nearest to *Picus maior*, which is said to be common in Italy.

394. **momorderat**, 'had clasped.' Cf. VIII. 318, *rasilis huic summam mordebat fibula vestem.*

396. **antiquum**, of his former self. Cf. XIII. 897, *n.*

nomina, of a single name, as very frequently. Cf. 612.

397. **clamato**, called upon by shouting his name. Cf. II. 443.

399. **tenuaverat**, the opposite process to *densetur* of 369.

400. **recludi.** Cf. Virg. *G.* IV. 51, *pulsam hiemem sol aureus egit sub terras, caelumque aestiva luce reclusit.*

401. **premunt**, sc. **Circen**, which is to be taken also with **reposcunt.**

402. **vim ferunt**, 'are for using force.'

403. **sucos veneni**, 'poisonous juice.' R. § 523 (*b*).

404. **Noctisque deos**, as in the invocation of Medea already referred to, VII. 192-8. The expression is to be understood of the children of Nox, according to Hes. *Theog.* 211-25:

> Νὺξ δ' ἔτεκε στυγερόν τε Μόρον καὶ Κῆρα μέλαιναν
> καὶ Θάνατον, τέκε δ' Ὕπνον, ἔτικτε δὲ φῦλον Ὀνείρων.

Cf. the similar list of the children of Erebus and Nox in Cic. *de nat. deor.* III. 17.

Ereboque Chaoque, 'from Erebus and Chaos,' R. § 509.

405. **longis ululatibus.** Cf. III. 706.

407. **arbor**, 'trees,' collectively as in XIII. 690.

408. **pabula**, 'pasture,' 'herbage.' Cf. 43, XIII. 943.

409. **lapides**, 'rocks.'

410. **canes**, the dogs of Hecate. Cf. Virg. *Aen.* VI. 257, Hor. *Sat.* I. viii. 35, Apoll. R. III. 1216: ἀμφὶ δὲ τήν γε ὀξείῃ ὑλακῇ χθόνιοι κύνες ἐφθέγγοντο.

411. **squalere**, used of that which has its outline or surface broken, as of the Gorgon's head (IV. 656) with reference to the *alternis immixtos crinibus angues* (ib. 792), of an arrow encrusted with poison, *Fast.* V. 397, *squalentia tela venenis*, of

the Romans before shaving was introduced, Juv. VIII. 17, *squalentes avos.* Here the ground is described as 'rankling' with snakes.

silentum, 'of the dead,' as in XIII. 25.

412. **monstris,** the strange sights and sounds.

vulgus, 'the knaves,' 'the varlets.'

paventis, sc. *vulgi.*

ab attactu. Cf. XIII. 105, *n.*, and 720, *n.*

variarum . . . ferarum, 'strange shapes of beasts diverse.' Cf. Virg. *Aen.* VIII. 698, *omnigenumque deum monstra.* The beasts are said to come upon the men, just as Milton (*P.L.* IX. 505) speaks of the serpents 'that in Illyria changed Hermione and Cadmus.' In both cases the change is external only, the human identity being preserved.

416. **Sparserat,** sc. *lumine* as in Virg. *Aen.* XII. 113, but this absolute use of *spargere* seems harsh. [*Presserat* Can.[7], Can.[1], Bod. ; perhaps rightly, 'had sunk upon.' R. E.]. Cf. Stat. *Theb.* VII. 105, *iam pronis Gradivus equis Ephyrea premebat litora.*

Tartessia, of Tartessus in Spain, used to indicate the extreme west. Cf. Sil. Ital. III. 399, *Tartessos stabulanti conscia Phoebo.*

419. **obvia,** 'to meet him.'

423. **totidem . . . lumina,** six days.

426. **Thybris,** a Greek form (Θύμβρις or Θύβρις) of *Tiberis,* frequent in poetry, with genitive *Thybridis* (XV. 432), accusative *Thybrim* or *Thybrin* (II. 259), Roby, § 501, R. § 170 (2).

427. **longa ripa** seems to mean merely 'along the bank,' as in I. 13, *nec bracchia longo margine terrarum porrexerat Amphitrite.* Merkel suspects that some more definite indication of place is concealed.

428. [*Ipsos modulata dolores,* Can.[7] rightly. The other reading **ipso modulata dolore** is very tame, though found in Bod. and seemingly in the Marcianus. R. E.] King translates 'still tuning grief to music.' Heinsius conjectured *spissos modulata dolores.*

429. **olim,** (R. § 226) of a time contemplated, 'at yon time,' and so, 'in the season,' 'at times.' as *Fast.* III. 555, *ut*

olim amisso dubiae rege vagantur apes, XI. 508, *ferreus olim cum laceras aries ballistave concutit arces.* Cf. XIII. 512, *n.*

430. Ovid has used this simile of the dying swan also in *Her.* VII. 1 (Dido of her epistle to Aeneas), *Fast.* II. 109 (of Arion) and of himself in *Trist.* V. i. 11-4 (which illustrates **exequialia**):

utque iacens ripa deflere Caystrius ales
dicitur ore suam deficiente necem,
sic ego, Sarmaticas longe proiectus in oras,
efficio, tacitum ne mihi funus eat.

431. **extremum**, 'last of all,' R. § 224.

liquefacta. Cf. XIII. 534, *n.*

medullas. Cf. 351, *n.*

433. **Canentem**, no doubt an invention of Ovid's.

434. **Camenae.** These were not the Greek Muses, with whom they were identified by poets as early as the time of Livius Andronicus, but native Italian goddesses of song and prophecy (originally *Casmenae* from the root which appears also in *carmen*).

437. At the end of the year's stay with Circe Ulysses is urged by his companions to renew the voyage homewards (*Od.* X. 472-5). Circe consents to their departure, but bids Ulysses first to go down among the dead to consult Teiresias, an adventure which occupies *Od.* XI. On his return to Aeaea (ib. XII. 1-145) Circe predicts his future dangers from the Sirens, Scylla and Charybdis, and warns him not to injure the oxen of Helios in Thrinacia. Macareus is supposed to be landed in the course of the voyage to the Sicilian strait.

442. **tumulo**, R. § 480.

carmen, 'a legend,' such as is inscribed over Phaethon II. 326–8.

443. **notae pietatis**, R. § 524, a reference to the quality which in Virgil regularly describes Aeneas.

444. **ereptam . . . cremavit**, 'snatched me from Greek fire and burned me with that fire with which he ought.'

445. **ab aggere**, with **religatus**. Cf. Virg. *Aen.* VII. 106, *gramineo ripae religavit ab aggere classem.*

446. **procul**, with reference to the same word used twice in 244.

infamatae, a word used also in *Ex Pont.* III. vi. 43. Notice that **que** is joined not to **tecta** which it connects with **insidias**, but to the epithet of **deae** which belongs to both clauses. Dillenburger has pointed out that this collocation of *que* as well as of *ne* and *ve* is a feature of the style of Horace. See a list of passages in Wickham's note on *C.* I. xxx. 6, where he says: 'In all these cases the word to which it is joined is emphatic, and is usually a common element in the two clauses, the verb or adverb which gives their meaning to both, and which is placed in this way between them in order to make us feel their unity.' It seems doubtful whether the effect is not rather to emphasise the second member of the coordination, for which the ear is thus kept waiting. Cf. 19, *n.*, XIII. 913, *n.*

447. **nubilus umbra**, 'overcast with umbrage.' **Umbra** seems to be used of 'shady foliage,' as in Virg. *G.* I. 157, *ruris opaci falce premes umbram.* Cf. Virg. *Aen.* VII. 29-32.

449. **Faunigenae.** Cf. XIII. 750, *n.*, Virg. *Aen.* VII. 47.

domo is taken by Gierig to refer to the hospitality extended to Aeneas by Latinus, but seems rather to refer to the position gained by Aeneas of heir to Latinus in default of male issue Cf. 569, Virg. *Aen.* VII. 50-3, 255–8 and 421–4.

451. **Turnus**, king of the Rutulians, to whom Lavinia had previously been betrothed.

452. **Tyrrhenia tota.** Korn refers this to the Rutulians as allied with Mezentius, king of Caere, **Latio** to the united forces of Latins and Trojans. There are several objections to this. Ovid is following the narrative of Virgil, in which the Latins, against the wishes and better judgment of their king, join the Rutulians. And though Mezentius brings to the Rutulians the aid of 1,000 men, he is at the time in exile, and his subjects, or, as Virgil expresses it, *omnis Etruria* (*Aen.* VIII. 494), with the exception of a contingent under Messapus (ib. VII. 691-705), join Aeneas. Moreover, while the Trojans, who were in small numbers, and had no other allies save the few men sent by Evander, might well be included under the *ingentis populos opulentaque regnis castra* of Etruria (ib. VIII. 475), the force of Mezentius is introduced as a single foreign element in the composite host of Italian races led by Turnus (ib. VII. 647). Ehwald adopts this view.

456. **Euandri.** According to the tradition as given by

Dionysius and Livy (I. v. 2) Evander, son of Hermes, led a colony from Pallantium in Arcadia about sixty years before the Trojan war into Italy, where he built a new Pallantium on what was afterwards known as the Palatine. Virgil represents Evander as living at the time of Aeneas' arrival in Italy, seven years after the fall of Troy, and giving Aeneas the help of his son Pallas with four hundred knights (*Aen.* VIII. 514-9). The mother city Pallantium, where Pausanias saw the statues of Evander and Pallas, had great benefits conferred upon it by Antoninus Pius on account of its mythical connection with Rome. It is thought that the name and story of Evander arose from an interpretation of the name Faunus (connected with *faveo, faustus: quidam Faunum appellatum volunt quem nos propitium dicimus,* Servius on Virg. *Aen.* VIII. 314), and from the identification of the Italian deity with the Greek Pan.

457. **Venulus,** ambassador from Latinus and Turnus to Diomede, Virg. *Aen.* VIII. 9-17.

frustra. Zingerle, like Riese, prefers *magnam,* the reading of M, for which he compares Virg. *Aen.* VIII. 9, ib. XI. 226.

profugi Diomedis. After the fall of Troy Diomede returned to his capital Argos, but finding, like Agamemnon, that his wife had proved faithless to him (*Ibis* 350), either retired voluntarily or was expelled (476). According to one tradition he went to Aetolia to the assistance of his grandfather Oeneus, who was king of Pleuron (494) and Calydon (512), and either settled there or returned with Oeneus to Argos. According to another in attempting to return to Argos he was cast by a storm on the coast of Daunia, the northern part of Apulia. There he helped the king Daunus against the Messapians, and so gained the hand of the king's daughter Euippe (459). A number of cities traced their origin to him, but especially the city here referred to, Arpi, originally called Argyripa, which was supposed to be a corruption of Ἄργος Ἵππιον. Cf. Virg. *Aen.* XI. 246, 250.

458. **Iapyge,** Iapygian. Cf. 510.

459. **dotalia.** Cf. 298, *n.* 511.

460. **peregit,** perfect followed by **petit** present, has made the request and remains a petitioner. Cf. Virg. *Aen.* III. 3. Verbs of asking naturally use thus tenses of imperfect action, as in V. 223, VI. 329.

461. **Aetolius,** as grandson of Oeneus. Virg. *Aen.* X. 28.

462. **excusat,** 'pleads' his power (i.e. his want of power), as an excuse for not joining Turnus. In Virgil the return of the ambassador is contrived with great effect just when the Latins and Rutulians are depressed and divided, and in accordance with the purpose of the poem the reply of Diomede traces all the disasters which have fallen on the Greeks to their war against Troy, and warns them of the hopelessness of contending with Aeneas.

se velle, Roby, § 1351, R. § 535. *Excusare* is found with accusative and infinitive, but the abrupt introduction of the construction is a feature of Latin. Cf. Liv. V. xiv. 2, *non homines modo sed deos etiam exciebant, in religionem vertentes comitia biennio habita: priore anno intolerandam hiemem prodigiisque divinis similem coortam &c.*

464. **neve putetis.** Cf. 32, *n.*

haec, sc. the alleged want of men.

commenta. Cf. XIII. 38, *n.*

465. **renovetur,** Roby, § 1697 ad fin.

467. *Diras* (for which **flammas** should have been printed) is a conjecture of Merkel (for *dextras* of M), for which he refers to Aesch. *Ag.* 125 and 721, the similes of the eagles devouring the hare and of the tame lion cub which deals slaughter in the house.

468. **Narycius heros,** Ajax son of Oileus, so called from his birthplace Naryx or Narycus, a town of the Locrians. Cf. XIII. 356, *n.*, and 410, *n.*

a virgine, from the virgin goddess, Pallas. For the expression cf. II. 579, *mota est pro virgine virgo.*

469. Cf. Virg. *Aen.* II. 39-45, where the emphatic *unius* corresponds to the emphatic **solus** here. The penalty is the storm there described.

470. **spargimur,** 'we are scattered.'

inimica. The emphasis indicates the change in the sea's temper.

471. **noctem** 'darkness,' just as *dies* is used for 'light.' Cf. 122, *n.*

iram . . . marisque. Cf. Virg. *Aen.* X. 695, *minas perfert caelique marisque.*

472. **cumulum . . . cladis**, 'for crown of sorrow, Caphareus.' The corresponding Greek metaphor is from the coping-stone of a wall, Eur. *Tro.* 489, *θριγκὸς ἀθλίων κακῶν*. The Greek fleet was wrecked on the promontory of Caphareus, S. E. of Euboea. Cf. Virg. *Aen.* XI. 260, *Euboicae cautes ultorque Caphareus.* For the Greek acc. see R. § 160.

474. **Graecia**, as a power or nationality. Cf. Hor. *C.* I. xv. 6, *quam multo repetet Graecia milite.* This kind of personification is rare in prose.

potuit, R. § 643. Cf. Virg. *Aen.* XI. 259, *vel Priamo miseranda manus*, where Servius quotes from Pacuvius : *si Priamus adesset, et ipse eius commiseresceret.*

476. **agris**. Merkel is inclined to read *Argis*, as he reads *Argos* in I. 601. It is noticeable however that Virgil, either through inadvertence or following a different tradition, speaks of Calydon as his destination (*Aen.* XI. 270). [*Argis* is the actual reading of Bod. and Can.[1] R.E.].

477. **memores**. Cf. IV. 190, *exigit indicii memorem Cytherea poenam.* Diomede wounded Venus in the hand in battle before Troy, as he was carrying off Aeneas who was wounded and in danger (*Il.* V. 329, *sqq.*) :

γιγνώσκων ὅτ' ἄναλκις ἔην θεὸς, οὐδὲ θεάων
τάων, αἵτ' ἀνδρῶν πόλεμον κατακοιρανέουσιν,
οὔτ' ἄρ' Ἀθηναίη, οὔτε πτολίπορθος Ἐνυώ.

480. **sint vocati**, R. § 712. For the thought cf. XIII. 521, *n.*

481. **hiems**. Cf. XIII. 709, *n.*

importunus, of what does not forward one's plans, 'untoward.'

482. [*Fuisse* Can. Bod. **Fuissem** other MSS. I prefer *fuisse* (1) as simpler, (2) as more pleasing in sound, (3) as not exaggerating the impossibility of the wish. R. E.].

483. **ultima**, as we use 'extremities.' In Virg. *Aen.* I. 219, *extrema pati* is used of actual death.

484. **deficiunt**, 'faint,' as in Milt. *P.L.* XI. 108 'yet lest they faint at the sad sentence rigorously urged.'

[**erroris** Can.[7] as well as Can.[1] A clearly right reading handed down unaltered from the first, but only in few MSS. Most give *terroris.* R. E.].

486. **patientia,** in a sense which the English word once had : Bacon, *Advancement of Learning,* II. x. 12, 'patience hath two parts, hardness against wants and extremities and endurance of pain or torment,' Milton, *P.L.* IX. 31, 'the better fortitude of patience and heroic martyrdom.'

488. **velle puta,** 'suppose she would,' Roby, § 1346. Cf. Milton, *Par. Reg.* IV. 286, 'or, think I know them not, not therefore am I short of knowing what I ought.'

489. **est locus in vulnus,** 'there is room to do us hurt.' This is Merkel's conjecture for *in vultus* of M. From the other MS. reading *in voto* Heinsius conjectured *est in vota locus* ('then praier may advantage men' Golding). [*Est locus in voto* Can.[7] Can.[1] Bod. I suggest *est locus ulterius* (faciendi), 'she has an opportunity of doing us yet new harm.' R. E.].

pessima rerum. Cf. XIII. 508, *n.*

490. **secura . . . malorum,** 'the height of misery has no care.' Cf. Milton, *P.L.* IV. 108 'so farewell hope, and, with hope, farewell fear.'

491. **audiat ipsa licet.** Cf. XIII. 18, *n.*

quod facit, 'as she does,' *facere* like ποιεῖν being used to avoid the repetition of another verb.

493. **magno . . . nobis.** Heinsius read *parvo* from inferior MSS., but the same sense, which is obviously necessary, may be ironically expressed by **magno,** 'her great power counts for much with us.' Merkel conjectures *magniloquentia,* referring to the use of *magniloquus* in VIII. 396. [*Dampno* (with *precio* written above) *stet* Can.[7] Two readings suggest themselves; (1) *ut magno* (or *damno*) *stet,* 'though her over-great power cost us dear,' (2) *haut magno stat,* 'great as her power is, it costs us but little.' The second of these is the most plausible. I can't think Merkel's *magniloquentia* right. R. E.].

494. **inritans,** Bentley's conjecture for *iratum* of M, *iritam* of other MSS.

Pleuronius. Cf. 457, *n.*

498. **vox.** Cf. XIII. 569, *n.* **Tenuata** is used in both its senses, literal and metaphorical, a zeugma for which cf. XIII. 632, *n.*

499. **in plumas abeunt.** Cf. XIII. 674, *n.*, and for the details of the metamorphosis II. 373-6;

cum vox est tenuata viro, canaeque capillos
dissimulant plumae, collumque a pectore longe
porrigitur, digitosque ligat iunctura rubentes,
penna latus velat, tenet os sine acumine rostrum.

500. **maiores,** larger and stronger, for flying.

502. **magna . . . occupat.** Siebelis merely repeats the explanation of the Delphin editor, *magna pars pedum a digitis fuit occupata,* and King accordingly translates, 'his feet were claws.' The meaning seems to be the reverse of this, the toes being invaded by the foot. Ovid is describing the metamorphosis of the human foot to the webbed foot of a bird; as in II. 375 (quoted on 499), *digitos ligat iunctura rubentis.* [Almost all my MSS. read *pedis.* I think this is right: 'a large amount of what is foot takes possession of the toes,' *i.e.* instead of divided toes a solid web-foot is formed. The singular has its place and special meaning. R.E.] This use of the singular is illustrated by the meaning of *arbor etc.* noticed on 523. The reading *pedis* and this explanation are accepted by Ehwald.

503. **finem ponunt,** 'end.'

507. **remos,** sc. the ship of Diomede.

plausis, 'flapping.' Cf. 577.

508. **subitarum.** Cf. XIII. 617, *n.* This generally accepted reading was first adopted by Heinsius in place of the more common *dubiarum.* [I am not sure of this correction. Ovid himself calls them swan-like, but not swans, and so Lycophron 597, κύκνοισιν ἰνδαλθέντες εὐγλήνοις δορήν. But Pliny, *H.N.* X. 126, describes them as *fulicarum similes;* Servius on *Aen.* XI. 271 as identical with the Greek ἐρωδιοί, and so Schol. Ven. on *Il.* V. 412, and Antigonus, *Hist. Mirab.* 172. Their form was therefore, in the truest sense of the term, *doubtful.* R. E.]. Ehwald retains *dubiarum.*

509. **ut non . . . sic,** 'though not . . . yet,' Roby, § 1707 (c).

proxima cygnis. An instance of *comparatio compendiaria,* for which cf. XIII. 367, *n.*

510. **arida.** Apulia was famed for a degree of heat and drought (Hor. *Epod.* III. 16), which has always necessitated the removal of the flocks during the summer months to Samnium. One cause of this was the prevalence of the parching east wind called Atabulus (Hor. *Sat.* I. v. 78), the modern *Altino,* but the want of water is mainly due to the calcareous nature of the soil.

Except in a narrow belt along the coast, the population was in ancient times, as it is now, very scanty, and land was proverbially cheap. See Mayor on Juv. IV. 27.

511. **gener,** sc. by marrying the king's daughter. Cf. 457, *n.*

512. **Hactenus,** sc. *locutus est.* Cf. 198, *n.*

Oenides, Calydonia. Cf. 457, *n.*

Peucetios. The Peucetii or Poediculi were one of the three chief tribes which made up the population of Apulia, the others being the Messapians, or Iapygians, and the Daunians. They were said to be the descendants of three sons of Lycaon, Iapyx, Peucetius and Daunius, a tradition corresponding to the real affinity which facilitated the Hellenisation of this province. See Mommsen, *Hist. of Rome,* E. T. i. pp. 10, 495.

514. **antra,** 'a cave.' Cf. 104.

nubila silva. Cf. 447.

515. **latitantia** (cf. XIII. 786, *n.*), Korn's conjecture for *manantia* of MSS. [Bod. Can.[1] Can.[7] R. E.], is accepted by Zingerle. Merkel reads *nutantia,* remarking that *guttis,* the variant for **cannis,** evidently arose from *manantia,* and comparing for the scene VI. 326, *tremulis circumdata cannis.* "Merkel's *nutantia,* Korn's *latitantia* can neither of them be thought very plausible. In Cul. 78 the cod. Vossianus (Bährens, *Poet. Lat. Min.* II. p. 51) gives *mariantia* for *manantia*: it would be only a further step in the development of error to find *mariantia* corrupted into *uariantia,* and conversely I believe *uariantia* to be the original word which the MSS. of the *Metamm.* now give as *manantia.* The caves *shimmer* with the agitation of the reeds, i.e. a variable light plays through the caves produced by their agitation' (Dr. Ellis in *Journal of Philology,* vol. XII. 1883, p. 75).

semicaper, sc. *capripes,* 'goat-foot,' an epithet proper to the goat-hoofed Pan, but transferred, like his other epithet *bicornis,* to the Italian Faunus, who was identified with him.

517. **Apulus pastor,** 'an Apulian shepherd.' There seems to be no reason for regarding **Apulus** as a proper name.

fugatas terruit, 'scared away,' *terruit fugavitque,* a use of the participle for which cf. XIII. 412, *n.* and Virg. *G.* I. 320. (of winds) *segetem ab radicibus imis sublimem expulsam eruerent.* [I should prefer 'dispersed and scared.' R. E.].

519. **rediit.** Cf. XIII. 444, *n.*

520. **ad numerum,** 'in rhythm.'

pedibus. Heinsius wished to alter this to *manibus*, because the movement of the hands is so often specified as the chief element in dancing. Cf. *Ars Amat.* I. 595, *si vox est, canta: si mollia brachia, salta*, ib. II. 305, *Rem. Am.* 334, *fac saltet, nescit si qua movere manum*, *Amor.* II. iv. 29, *illa placet gestu numerosaque brachia ducit.* But the rhythmic movement of the feet is also spoken of, as in Hor. *C.* II. xii. 17, *quam nec ferre pedem dedecuit choris* and this reference seems to be fixed here by **saltu agresti.**

duxere, not 'led,' but 'drew out,' with reference to the long sweeping movement of the dance. So the word is used of processions 746, XIII. 699, Virg. *G.* III. 22, Juv. I. 145, X. 240.

521. **improbat,** in a bad sense, 'scoffs at.' The general sense of 'reprove,' 'censure,' passed through the French *improuver* to the English 'improve.' See Trench, *Select Glossary* s. v.

has, sc. *choreas.*

521. **saltu agresti.** M has *saltumque imitatus agrestem*, which may be kept with the meaning 'performing a mimic clown's dance.' This sense is regularly found in the passive of *imito*, as in *Ars Amat.* I. 439; for the deponent *imitor* cf. Tib. III. vi. 33, *difficile est imitari gaudia falsa.* So in Virg. *G.* II. 204, *putre solum—namque hoc imitamur arando*, the word seems to mean 'produce artificially,' and in Tac. *Hist.* I. 33, *imitari principem* is 'to assume the emperor.'

523. **arbor.** A concrete expression for the new nature which creeps over him. Cf. 565, 757, X. 497, *venientique obvia ligno subsedit*, XI. 80, IV. 585, *dum non totum occupat anguis*, and the somewhat similar use of a concrete expression noticed on XIII. 187.

524. **mores,** his disposition.

525. **foliis,** conjectured by Polle for the MS. *bacis*, which is retained by Zingerle, as by Merkel and Ehwald. Lucretius (VI. 972) notices the fondness of goats for the leaves of the wild olive, *qua nihil est homini quod amariu' frondeat esca.*

527. **negata auxilia,** 'the refusal of aid.' Cf. XIII. 64, *n.*

530. **datur.** Cf. XIII. 482.

avidas, with the same metaphor as in **alimenta.** Cf. VIII. 838-40. In the same sense *rapidus* is used, as in II. 123, XII. 274.

pinea texta. Cf. XI. 524, *cava texta carinae,* Cat. LXIV. 10, *pinea coniungens inflexae texta carinae.*

532. **picem et ceras,** with which the ships were caulked.

533. **Mulciber.** Cf. XIII. 639, *n.*

534. **ibat.** Gierig remarks on the frequent use of *ire* to express swift and violent motion, where a stronger word might be expected. Cf. 545, Hor. *C.* I. ii. 15.

incurvae carinae, 'of the rounded hull.' "*Carina* should be not the keel, but the hull or lower part of the hull." Prof. Nettleship in *Journal of Philology,* vol. xii. (1883) p. 192, citing I. 298, Caes. *B.C.* III. 13, and the use of the verb *carinare* in Pliny XI. § 207. 'The meaning of the word may perhaps help us to its etymology. I suspect that it is derived from the base cas- or car- = empty; compare *careo, cas-sus, caries* (properly = emptiness). Thus *carina* originally meant an empty husk or shell, a sense in which it is actually used by Pliny 15, 88, *namque sunt bifidae putaminum carinae, nucleorumque alia quadripartita distinctio.* The shape of a nut-shell may thus have suggested to the early Italians the construction of a rounded hull." Cf. XI. 524, *intra cava texta carinae,* but in 552 the word is used of the keel only.

transtra. Zingerle reads *igne,* Riese *tigno,* a conjecture of Heinsius. [Can.[7] and Bod. give **transtra,** D'Orv. *castra.* R. E.].

535. **cum . . . complevit,** Roby, § 1733, R. § 735.

memor, Roby, § 1351.

Idaeo vertice, in a sacred grove on the top of Mt. Ida. Cf. Virg. *Aen.* IX. 86:

> *lucus in arce fuit summa, quo sacra ferebant,*
> *nigranti picea trabibusque obscurus acernis:*
> *has ego Dardanio iuveni, cum classis egeret,*
> *laeta dedi.*

Cybele entreats Jupiter that the ships may be proof against all dangers, which he refusing as contrary to the ordinance of fate, promises that such as get safe to Italy shall there be made immortal and sea deities. The metamorphosis takes place as the Rutulians rush on to fire them.

536. **sancta deum genetrix**. Cf. Virg. *Aen.* IX. 82, *deum . . genetrix Berecyntia.*

pulsi aeris, of clashing cymbals, as **inflati buxi** of the [illegible].

538. **leonibus**, the car drawn by lions. Cf. XIII. 253, *n.* and for the matter X. 704. *Fast.* IV. 217.

539. **irrita**, predicative, and to be rendered in English adverbially or by a periphrasis ('it is in vain that, &c.') In Virg. l.c. Cybele addresses the Trojans:

> *ne trepidate meas, Teucri, defendere naves*
> *neve armate manus; maria ante exurere Turno*
> *quam sacras dabitur pinus.*

543. **saliente.** Cf. Virg. *G.* I. 449, *in tectis crepitans salit horrida grando.*

544. **tumidum**, proleptic, so as to cause it to swell.

545. **Astraei.** The winds were sons of Astraeus and Aurora, Hes. *Theog.* 378.

fratres, in emphatic juxtaposition with **proelia.** Cf. I. 60, *tanta est discordia fratrum.*

546. **alma parens.** So Cybele is referred to as *turrita mater* (X. 696), *Cybeleia mater* (*Ars Amat.* I. 507), *Phrygia mater* (*Fast.* II. 55), *mater Idaea* (Liv. XXIX. x. 5).

548. **pronas**, headforemost. Cf. Virg. *Aen.* IX. 119, *delphinumque modo demersis aequora rostris ima petunt.* The two descriptions should be contrasted.

549. **corpora**, 'flesh,' as King translates. Cf. 64, *n.* IV. 443.

550. **puppes.** The stern, as the highest and most conspicuous part of an ancient ship, is naturally selected in metamorphosis to form the head, and the motion of the oars thus passes most easily to that of hands and feet.

551. **natantia**, with **digitos** and **crura.**

552. **sinus**, the bulging side of the ship.

553. **in usum**, 'to serve as.'

554. **lina**, the cordage.

555. **caerulus**, 'duskie' (Golding). Cf. 45, XIII. 288, *n.*

fuerat, of the time antecedent to the change. Cf. 72, *n.*, 284, *n.*

556. **illas,** as *idem* in a similar use (cf. XIII. 788, *n.*), points the contrast.

exercent, 'ply,' 'stir,' set in motion. So it is used of ploughing, Virg. *G.* I. 220; of winds spreading a fire, *Her.* XV. 9.

558. **molle,** 'buxom,' soft and yielding as contrasted with **duris montibus.**

celebrant, 'haunt,' 'frequent.'

nec . . . origo, 'and no feeling of their birth touches them.' This force of the verb is particularly common in Ovid. Cf. 667.

561. **nisi siqua,** 'save to such as.' Cf. 177, *n.* So the *aves Diomedeae* were said to be friendly to Greek sailors, hostile to barbarian.

563. **Neritiae ratis,** the ship of Ulysses (cf. XIII. 712, *n.*) which was broken by a storm and all his crew drowned for their offence in killing the oxen of Helios in Thrinacia, he himself escaping on floating timbers to Calypso's island (Hom. *Od.* XII. *ad fin.*).

564. **rigescere,** to stiffen into the nature of stone, as in IX. 357 it is used of metamorphosis to a tree.

565. **Alcinoi.** The ship of Alcinous which carried Ulysses back to Ithaca was on its return to Scheria turned to a rock by a blow from the trident of Neptune (*Od.* XIII. 149-164). The rock was still shown at Corcyra, which was identified with the Homeric island of the Phaeacians, as late as the sixth century A.D., when it was seen by Procopius, who also saw at Rome in perfect preservation the ship of Aeneas, which is here changed to a sea nymph.

566. **spes erat,** 'there was hope,' it might have been hoped.

in nymphas animata, 'quickened into nymphs.'

567. **posse,** 'might' desist, would perhaps desist.

monstri, 'the miracle.'

568. **deos,** on the side of the Rutulians Juno (cf. 582,

XIII. 574, for her enmity to Troy), on that of the Trojans Venus.

quodque . . . instar, 'and what amounts to Gods,' *i.e.* is as good as the actual presence of divine supporters. Cf. Virg. *Aen.* X. 773, *dextra mihi deus et telum . . . adsint.*

570. Cf. 449, *n.*

571. **vicisse,** 'victory.' Roby, § 1371.

572. **bella,** object of **deponendi** as well as **gerunt.**

574. **dicta.** Cf. 152, *n.* For **Dardanus ignis** see Appendix.

577. **subvolat,** 'soars.'

everberat, in expression of grief, as is shown by **deplangitur.**

578. 'Its note, its form
Emaciate, and its pallid hue, beseemed
The captured town it sprang from.'—KING.

The story seems to have arisen from the identity of name, like the other story in Hyginus, as given by Servius, that an omen given by a heron caused the town to be named after it.

582. **Iunonem.** The name is strongly emphasised by being postponed to **Aeneia virtus.** For the appeasement of Juno cf. Virg. *Aen.* XII. 791-841.

583. **Iuli.** Ovid, like Virgil, follows that form of the legend in which Iulus and Ascanius are identified as son of Aeneas by Creusa. Cf. 610, *n.*

584. **tempestivus caelo,** 'ripe for heaven,' Golding.

ambierat, 'had canvassed,' made entreaty to. Cf. XIII. 289, *n.*

587. **opto.** Cf. XIII. 708, *n.*

588. **nostro,** sc. *meo.*

589. **quamvis . . . numen,** 'vouchsafe some godhead to bestow, although it be but small,' Golding. Korn quotes I. 171 for the separation of the gods into *nobiles* and *plebs:*

dextra laevaque deorum
atria nobilium valvis celebrantur apertis.
plebs habitat diversa locis; a fronte potentes
caelicolae clarique suos posuere penates.

Cf. also *Ibis*, 81, Mart. VIII. l. 3, *bonus accubuit genitor cum plebe deorum, et licuit Faunis poscere vina Iovem*, Mayor on Juv. XIII. 46, Cic. *Tusc. Disp.* I. xiii. 29, *maiorum gentium Di qui habentur.*

590. [**aliquod** Bod., *aliquid* Can.[7] m. pr. I prefer *aliquid* 'something,' not *aliquod* 'some godship.' R. E.].

inamabile regnum, as in IV. 477. Cf. Virg. *G.* IV. 479, *palus inamabilis.*

aspexisse. Cf. 126, *n.*

594. [*est is ait* | *est celesti numine dignus*, Can.[7] This suggests '*est*' *ait* '*est caelesti numine dignus: quaeque petis pro quoque petis*': 'he is, verily he is worthy of deification: worthy art thou that askest, and he for whom thou askest alike.' Yet as M has *estis ait caelesti numine digni*, and the plural agrees better with the two nominatives, Korn is perhaps right in following Heinsius. R. E.].

596. **fatus erat,** 'he had said,' 'he ceased.'

iunctis columbis, the car drawn by a team of doves. Cf. XIII. 253, *n.*

599. **Numicius** or *Numicus*, a small river of Latium, identified from its description as sluggish and overgrown with reeds, and from its situation between Laurentum and Ardea with the *Rio Torto.* It is mentioned chiefly in connection with Aeneas and Anna Perenna.

600. **Aeneae,** dat. with **abluere.**

obnoxia. 'Obnoxious' may be retained in this sense of 'liable.' See Trench, *Select Glossary.* For the purification cf. XIII. 950-5.

601. **sub aequora.** Korn refers to *Iliad* I. 314 for the custom of throwing into the sea water used in purification.

602. **corniger.** Cf. XIII. 894, *n.*

603. **fuerat.** Cf. 555, *n.*

605. **divino odore.** For the fragrance which heralded a god's presence cf. *Fast.* V. 376, Virg. *Aen.* I. 403, Aesch. *P.V.* 115, Eur. *Hipp.* 1391, and for Milton's imitation, *P.L.* III. 135, 'Thus while God spake ambrosial fragrance filled all Heaven,'

ib. V. 286 (of Raphael), 'and shook his plumes, that heavenly fragrance filled the circuit wide.'

607. **contigit os.** For the touching of the lips in producing such effects cf. II. 122, *pater ora sui sacro medicamine nati contigit, et rapidae fecit patientia flammae*, and the kissing of the sick child Triptolemus by Ceres, *Fast.* IV. 540.

turba Quirini, sc. the people of Romulus, who after apotheosis was identified with Quirinus (cf. 828). The latter was properly either Mars or a Sabine counterpart of Mars.

608. **Indigetem.** Cf. Liv. I. ii. 6. Aeneas was either drowned in the Numicius or killed in the battle on its banks, and was subsequently worshipped there as Pater Indiges or Juppiter Indiges. Seeley (on Liv. l.c.) quotes from Dionysius I. 64 a version of the inscription at his chapel, Πατρὸς Θεοῦ Χθονίου ὃς Ποταμοῦ Νομικίου ῥεῦμα διέπει.

609. **binominis**, as being also called Iulus. He led a colony to Alba after the Trojan rule in Lavinium had lasted thirty years. Cf. Virg. *Aen.* I. 267-71, Liv. I. iii. 3.

610. **Silvius**, *casu quodam in silvis natus*, is called by Livy the son of Ascanius. The story followed by Virgil (*Aen.* VI. 760-6) and Ovid (*Fast.* IV. 41) makes him son of Aeneas by Lavinia. His birth in the woods happened during Lavinia's flight from the hostility of Ascanius, who consequently retires to Alba. The accession of Silvius to the throne of Alba was explained either by a reconciliation of the half brothers, or by the supersession of Iulus, who is in one account son of Ascanius, by the decision of the people, to whom the question of succession was referred. The name was borne as a surname by the succeeding Alban kings, Liv. I. iv. 8. Ovid omits, as in *Fast.* IV., Aeneas Silvius, who in Livy precedes Latinus Silvius, and is mentioned in a different order by Virgil (*Aen.* VI. 769).

611. **repetita**, 'revived.' Bearing the same sceptre as his grandfather Latinus he also bore the same name.

nomina. Cf. 616, 621, XIII. 108, *n.*

612. [*clarius subit ecce latino Epitus ex illo est*, Can.[1] Heinsius introduces from *Fast.* IV. 43 for *ecce* **Alba** the name of the next king to Latinus. At first this seems convincing, as the v. in the *Fasti* is *isque, Latine, tibi pater est. Subit Alba Latinum.* But how can *ecce* have arisen from *Alba?* All MSS.

have *ecce*. De Mure, the Swiss compiler of the *Repertorium Vocabulorum Exquisitorum*, in which so much of the *Ibis* is preserved, has under the word *Capys*, *Capis eciam est proprium nomen cuiusdam regis sicut dicitur in glosa super Ouid Fast quod epithus genuit clarium et quemdam nomine capim clarius genuit caphetum unde idem in ıuı et tuus est idem capethe factus auus.* From this it seems he thought *clarius* was a proper name; and so the writer of Can.[1], in which over *clarius* and *epitus* is written a small *p*. That it is a proper name is also probable from the variety of spellings, *clarius*, *clarus*, *darus*, *cliarus*, *narus*. Sir G. C. Lewis (*Credibility of Early Roman Hist.* I. p. 358) shows that the name Alba is not found in the list of kings given by the author of the work *de origine gentis Romanae*, by D. Cassius, Appian, or Bode's Mythographer. It is possible that Clarius or some similar name may in some accounts be substituted for Alba. In other points also the list in *Met.* XIV. differs from that in *Fast.* IV. In *Fast.* Agrippa, not Acrota, follows Tiberinus, and has a son Remulus. In *Metamm.* Remulus and Acrota are both sons of Tiberinus. Hence I conjecture that the true reading is *Clarius* (? *Clarus*) *subit*, *hicque* (or perhaps *eque*) *Latino*, *Epitus ex illo est*: 'Clarius succeeds, and he is the son of Latinus, as Epitus is the son of Clarius.' The above emendation is, I think, quite in Ovid's manner. R. E.].

613. **Epytus** or *Epitus* is in Livy replaced by Atys.

614. **ab illis**, 'after them.' Cf. XIII. 720, *n.*

615. **Tusci fluminis**, of the Albula, subsequently called from this accident the Tiber. Cf. 328, Virg. *Aen.* VIII. 331, where a different account is given. The Tiber is frequently thus referred to as 'the Tuscan stream.' Cf. *Fast.* IV. 48, Hor. *C.* III. vii. 27. Virgil even calls it 'Lydian,' in allusion to the traditional origin of the Etruscans, and Ovid, *Fast.* III. 524, hails it as *advena Tibri.* The colour which gave to the river its earlier name, as to the Nar and Liris (cf. 330, *n.*, Sil. Ital. VIII. 402) the epithet *sulfureus*, was duo to the presence in its waters of sulphuretted hydrogen, which precipitated the substance called *gesso.* This process is still in operation in the sulphureous waters near Tivoli, but has coased in the Tiber like the precipitation of carbonate of lime, which provided Roman builders with their stores of travertine. The later epithets *flavus* and *fulvus* describe the discoloration of the water by a fine micaceous sand. See Burn, *Rome and the Campagna*, pp. 3, 20.

616. **[nomina . . . aquae.** Cf. *Ib.* 514, *nomina des rapidae, uel Tiberinus, aquae.* R. E.].

Remulus or *Aremulus* is in Livy called Romulus, and as in the *Fasti* succeeds his father Agrippa, **Acrota** being omitted.

617. **[Acrota.** Can.[7] has *Agrota* m. pr. R. E.].

618. **imitator fulminis.** His offence as described by Aurelius Victor (*Origo Gentis Romanae*, c. xviii.) is like that of Salmoneus in Virg. *Aen.* VI. 585-91, *tantae superbiae non adversus homines modo, sed etiam deos fuisse traditur, ut praedicaret se superiorem esse ipso Iove; ac tonante caelo militibus imperaret ut telis clypeos quaterent; dictaretque clariorem sonum se facere.* But it has been thought that this passage and *Fast.* III. 327 are to be explained by supposing an anticipation of Franklin's discovery of the art of conducting lightning. The fate of Remulus was attested as late as the time of Dionysius (contemporary with Ovid) by the still visible remains of his palace at the bottom of the Alban lake, into which he was hurled.

621. **positus,** of burial, as *situs* in Livy, I. ii. 6.

622. [*Palatinus summe loca gentis habebat,* Can.[7] Can.[1] Bod. This passage shows how deep at times is the corruption of the *Metamorphoses.* It is nearly certain that *loca* is an error for *Proca* (*Fast.* IV. 52), the king who succeeded Aventinus. *Proca* once corrupted into *loca* changed *summam* into *summae.* So far Heinsius seems rightly to have restored. But *Palatinus,* which I have found in my three MSS., seems to me more probable than *Palatinae,* though Heinsius states this to be in M, and Korn's silence perhaps means the same thing. For in the list given by Bode's Mythographer (vol. I. p. 63) Aventinus and Palatinus are respectively tenth and eleventh in the series of kings. R. E.].

summam gentis. Cf. XIII. 192, *n.*

Proca, Latin form of *Procas,* as *Marsya* of *Marsyas,* VI. 400, *Aeeta* of *Aeetes, Her.* XII. 29. See Roby, § 475.

623. **Pomona,** the goddess of the fruit of trees. This story of Vertumnus' suit to her is alluded to by Milton, *P.L.* IX. 394.

627. **rus.** For the emphasis cf. 266, *n.*

628. **gravis,** 'laden.'

falce. 'Under this word were included all kinds of cutting implements of the hook-form, from the scythe to the pruning-hook,' Keightley. Here it is used for pruning and grafting.

629. **premit,** 'prunes,' as in Hor. *C.* I. xxxi. 9, Virg. *G.* I. 157.

spatiantia. Cf. IV. 364 (of the serpent in the eagle's talons), *cauda spatiantes implicat alas.*

632. **bibulae,** 'sappy.' Cf. 368, *n.* IV. 744, *virga recens bibulaque etiamnum viva medulla.*

recurvas. Merkel regards this as a gloss upon the true reading *retunsas,* which strikingly expresses the effect caught by the poet's Sabine eye, that roots recoil and shrivel upon contact with the parched soil. M has *repugnans. Recurvos* need not mean more than 'winding,' 'sinuous,' as in II. 252, III. 664. [*Repugnans* is an error, and not a rare one, for *repurgans.* I consider it certain that Mr. Huleatt's conj. *purgabitur* for *pugnabitur* in Prop. V. iv. 47 is right. R. E.].

633. **labentibus rivis,** canals of irrigation. Cf. Hom. *Il.* XXI. 257-62, Virg. *G.* I. 106-10, Hor. *C.* I. vii. 14.

634. **quoque** adds a positive reason, that she is averse to love, to the negative one already given, that she is preoccupied.

635. **agrestum.** The genitive plural, as of *caelestis,* necessarily loses the *i* in hexameter verse. The reference of the word here is only to deities, as is shown by what follows, and **viriles** is simply 'male,' or 'of suitors.'

638. **praecincti cornua.** Cf. XIII. 534, *n.* So of Pan himself, I. 699, *pinuque caput praecinctus acuta.* Cf. Lucr. IV. 589.

Panes. Cf. XIII. 750, *n.*

639. **Silvanus,** a god presiding over rural life generally, *arvorum pecorisque deus* (Virg. *Aen.* VIII. 601), *tutor finium* (Hor. *Ep.* II. 22). Cf. Virg. *Ecl.* x. 24:

venit et agresti capitis Silvanus honore,
florentis ferulas et grandia lilia quassans.

641. [**poterentur** Can.[1] *potirentur* Can.[7] Bod. M. As Can.[1] is an early MS. this is a signal proof of its importance. It has not admitted an error which has infected even the excellent M and the always considerable Bod., as well as Can.[7] R. E.].

sed enim, 'but for sure.' Cf. XIII. 141, *n.*

642. **Vertumnus.** 'The origin and meaning of the worship of Vertumnus are involved in some doubt. The etymology of the word is clear. It is a participial formation from root *uert*, and is for *uerto-menus* (στρεφόμενος). The suffix reappears in the second plur. passive, *e.g.* *uertimini*, and in *alumnus*, &c. Thus it means 'turning,' 'changing,' and, as a substantive, a 'tumbler' on horseback, a somersault-turner. The god seems chiefly to be a symbol of the revolving seasons and their changing products, and thus appears as a Latin Proteus,' Postgate on Prop. V. ii., with which the present passage should be compared.

neque, 'nor yet.' For this use in contrasts see Lewis and Short, s.v. (D). Mayor on Juv. III. 103, *flet, si lacrimas conspexit amici, nec dolet,* quotes Plin. *Ep.* V. vi. 36, *ita occulte temperatur, ut impleat nec redundet.*

felicior, more successful in his suit.

643. **habitu,** 'in the guise.'

duri, 'sturdy,' with a suggestion of clumsiness. Cf. *Rem. Am.* 337, *durius incedit? fac inambulet, Amor.* II. iv. 23, *molliter incedit? motu capit. altera dura est.* The same feeling seems to be present in *rigida*, 647. Cf. also 797, *n.*

644. **corbe.** Cf. Prop. V. ii. 28, *corbis in imposito pondere messor eram.* The *corbis messoria* was a basket of conical or cylindrical shape used in gathering the ears of corn without the straw. It was of large size, similar to that which served as the crow's nest at the mast-head of ships.

645. **gerens,** 'wearing,' little more than 'having' as in Virg. *Aen.* VI. 772, *umbrata gerunt civili tempora quercu, Fast.* II. 299, *corpora nuda gerebant.*

faeno. Cf. Prop. V. ii. 25, *da falcem et torto frontem mihi comprime faeno, iurabis nostra gramina secta manu.*

646. **versasse,** 'to have been tossing,' just as the same tense is used where in the indicative the imperfect would be used of an act frequently done, Roby § 1370, Madvig, § 408 *a.*

647. **stimulos,** 'a goad.' Cf. XIII. 108, *n.*

rigida. Cf. 643, *n.*

648. [**iurares** Can.[1] and Bod., *iurasses* M and Can.[7] The difference might reduce itself to *iurases* and *iurares*, as the omission of one of two identical consonants is common in early MSS. But the comparative rareness of the pluperfect is strongly in its favour as against the far commoner imperfect. R. E.].

649. **frondator,** 'stripper.' We have properly no corresponding term; 'vine-dresser' will not do, because his operations were not confined to clearing the vine itself and the trees in the *arbustum* on which it was trained, of superfluous leaves, so as to expose the grapes to the sun. The trees generally were stripped, as Keightley says is still the practice in Italy, to provide fodder in summer and autumn when pasturage was scarce. Pliny says that the *frondator* was required to fill four baskets a day. See Keightley on *Ecl.* I. 57, Ellis on Cat. LXIV. 41.

650. **induerat.** Roby, § 1553. The verb need not be pressed, as by Gierig and Lewis and Short, to mean that the ladder was 'put on' by the head being inserted between the rungs.

scalas, a plural like our 'steps' for 'step-ladder.' The singular is not classical.

651. **miles.** Cf. Prop. V. ii. 27, *arma tuli quondam et, memini, laudabar in illis.*

piscator, a variation on Propertius, whose *harundo* (V. ii. 33) is the jointed rod of the bird-catcher, which could be suddenly extended so as to smear the bird to be caught with bird-lime: *cantu fallitur ales, callida dum tacita crescit harundo manu* (Mart. XIV. 218.)

652. **denique,** 'in fine.'

multas, emphatic like **saepe** with predicative force; 'many were the shapes in which, &c.,' the preceding instances being now included under a general statement.

653. **spectatae formae,** 'of her shape beheld,' 'of gazing upon her shape.' Cf. XIII. 64, *n.*

654. **picta mitra,** 'wimple gaie,' Golding. Cf. *Fast.* III. 669, *levi mitra canos redimita capillos*, IV. 517, *simularat anum mitraque capillos presserat.* 'The mitre of the Greek women was formed of a scarf of mixed colours fastened round the head and under the chin.' Rich.

redimitus tempora. Cf. XIII. 534, *n.*

655. **per tempora** (so Zingerle) 'over her temples.' Heinsius first adopted *ad tempora.*

656. **cultos**, 'trim,' showing high cultivation.

657. **tanto potentior.** Such phrases as *tanto melior, tanto nequior* are frequent in comedy. [*Tantoque peritior* Can.[7] Bod. The v. is omitted in Can.[1] This seems a real case of two parallel readings. It is difficult to choose. **Laudatae** is rather in favour of *peritior.* The idea in any case is that the admiration (*laus*) and the **oscula** that accompanied it, not only would do Pomona no harm, but would increase her skill (*peritior*) as a gardener, or her rich supply of fruit (**potentior**). R.E.].

658. **laudatae**, 'the complimented maid' (King).

qualia . . . anus. The warmth of his kisses might have betrayed him. Cf. II. 430, *oscula iungit nec moderata satis nec sic a virgine danda,* IX. 539, *quae, si forte notasti, oscula sentiri non esse sororia possent.*

659. **incurva**, 'bowed,' with back bent to suit the assumed character.

660. **autumni**, perhaps 'of autumn fruits,' in a transferred sense, for which Lewis and Short quote Mart. III. lviii. 7, *multa fragrat testa senibus autumnis* ('old vintages.') So *ver* is used of spring flowers, Mart. IX. xiv. 2, *cum breve Cecropiae ver populantur apes.* Cf. Milt. *P.L.* V. 394, 'all Autumn piled.'

661. **uvis.** However we translate this word, it should be observed that it denotes the cluster and not the single grape, the latter being expressed in Latin by *acinus,* or by the general term *granum. Racemus* is the name for the smaller bunches of which the cluster is composed. See Keightley, *Flora Virgiliana,* s.v. *Vitis,* Mayor on Juv. XIII. 68, Postgate on Prop. V. ii. 13, *prima mihi variat liventibus uva racemis.* Cf. III. 484, *ut variis solet uva racemis ducere purpureum nondum matura colorem.* It is curious that while the English 'grape' is limited to the berry, the French *grappe* (properly 'hook,' the word being connected with 'grapple,' 'grapnel') is not limited to the vine, so that the equivalent for *uva,* which in English is 'bunch of grapes,' is in French *grappe de raisin.* This last word which in French preserves the larger meaning of the Latin *racemus,* has in English been limited successively to the grape and to the dried grape. See Trench, *Select Glossary* s.v.

662. **socia cum vite,** 'with its wedded vine.' *Socius, socialis,* and *sociatus* are particularly common in Ovid in this sense.

probavit, approved, gazed upon with admiration. Cf. III. 425 (of Narcissus), *se cupit imprudens et qui probat ipse probatur.*

663. **caelebs . . . truncus.** So Horace (*C.* II. xv. 4) calls the plane *caelebs,* as being unfit for the training of vines. Besides the elm and poplar, the ash, fig and olive were thus used in the *arbustum,* and even the willow when no better tree could be had. For a description of the method, which is still in use in Italy, see Keightley on Virgil's *Georgics,* p. 352. Cf. Milton, *P. L.* V. 215-9:

'they led the vine
To wed her elm; she, spoused, about him twines
Her marriageable arms, and with her brings
Her dower, the adopted clusters, to adorn
His barren leaves.'

664. **quare peteretur,** 'why he should be wooed.' Cf. XIII. 114, *n.*

665. **iuncta,** 'mated.' Cf. 675. Although the elm is the husband, the gender is regularly thus kept, as with *populus,* Hor. *Epod.* II. 10. Cf. Quintil. VIII. iii. 8, *maritam ulmum.* See however Ellis on Cat. LXII. 54.

666. **terrae acclinata** 'leaning upon the earth' instead of its proper support, the elm. There seems to be no clear instance in Ovid of the use of *terrae* as a locative. See Roby §§ 1168-9. In VII. 578, for *terraeque iacentes* all MSS. appear to have *terra.* Ehwald however thinks it is locative here.

667. **tangeris.** Cf. 558, *n.*

Helene. Her twenty-nine suitors are enumerated by Apollodorus.

670. **quae . . . movit.** Hippodamia or Hippodame, daughter of Atrax and wife of Peirithous, at whose wedding-feast began the battle of the Centaurs and Lapithae. The story is related in XII. 210-535.

671. **nimium tardantis,** the long delay of his return exposing Penelope to the importunities of her suitors, as is related in *Odyssey* I. This is the conjecture of Riese, for *timidi aut audacis* of MSS. including Can.[1], Can.[7], Bod. King

translates 'Ulysses valiant most to craven foes,' following the reading of Heinsius (from one MS.) *timidis audacis*, for which cf. X. 643, *fortisque fugacibus esto*. [This must be, I think, *timidi hunc audacis*: 'Helen would not have been more solicited by suitors, nor Hippodamia who caused the battle of the Centaurs with the Lapithae, nor Penelope, a woman so full of attractiveness (πολυμνήστη) as to make Ulysses seem not so much a bold man for at last reasserting his title to possess her, as a faint-hearted poltroon for not returning to claim her before. R. E.] This is adopted by Ehwald and approved by S. G. Owen.

674. **Albanos montes.** The story is localised in Latium.

677. **taedas,** the torches of the bridal procession, often put, as here, for marriage. Cf. IV. 60, *taedae quoque iure coissent*.

678. [**selige** M, *elige* Can.[1] with a space before *e*, *delige* Bod., *dilige* Can.[7] The fact of Can.[1] having a space before *elige* shows that the reading was doubtful early. Rarity is again in favour of **selige**; but on the other hand *dilige* in Can.[7] in the sense of *delige* ought not to be explained as a medieval mis-spelling. It points to a time when *deligere*, *diligere* were as interchangeable as *delapsus*, *dilapsus* in the earliest MSS. of Virgil. R. E.]

679. [**sibi . . . est** Can.[1], *tibi notior ille est* Bod., M, *tibi notior ille* Can.[7]. Here Can.[1] is right against M and Can.[7] which both have *tibi*: it is a reasonable inference that it adds **est** as rightly. R. E.]

681. **haec loca sola.** [*Nec loca magna*, Can.[1] Can.[7] *hec loca magna*, Bod. The conj. *haec loca sola* made by several scholars, including Bentley, is not necessary. The sense of the MS. reading is consistent and intelligible. 'Your present lover is not given to roaming about in quest of chance loves: he does not haunt large farms, where he can make love to the first woman he meets: you, Pomona, are his first and last flame.' *Magna* is repeated on purpose. It contrasts the single lover and the singleness of his love with the multitude of lovers and their many loves. R. E.]. Ehwald proposes *sed loca sola*.

684. **naturale,** 'native.'

685. Cf. *Fast* VI. 409, *conveniens diversis iste figuris*, Prop. V. ii. 21:

opportuna mea est cunctis natura figuris
in quamcumque voles verte, decorus ero.

687. **quid, quod.** Cf. XIII. 223, *n.*

amatis idem, you have the same taste, the love of horticulture.

poma. Cf. XIII. 812, *n.*

688. **primus habet.** The first-fruits of every season belonged to Vertumnus. Cf. Prop. V. ii. 11, *vertentis fructum praecepimus anni . . . prima mihi variat liventibus uva racemis et coma lactenti spicea fruge tumet.*

Primus is to be repeated with **tenet.**

690. **cum.** For this use of the preposition, equivalent to an ablative of quality or description, see Roby, § 1881, and Munro on Lucr. I. 755.

praesentem, 'in person.'

694. **Idalien.** Venus, so called from a grove in Cyprus near Idalium sacred to her.

Rhamnusidis, Nemesis. Her temple at Rhamnus near Marathon was visited by Pausanias, who describes the statue said to have been carved by Phidias from a block of Parian marble brought by the Persians to furnish a trophy of their expected victory, (I. xxxiii. 2).

697. **facta,** 'a history.'

facile possis, 'you may well.'

698. **generosam.** Cf. XIII. 457, *n.*

Teucri, of Teucer, who, on being banished from Salamis by his father Telamon for returning without avenging his brother Ajax, sailed to Cyprus where he founded a new Salamis. Cf. 760, Hor. *C.* I. vii. 21-32.

699. **Iphis Anaxareten.** The story is given, but under the names Arceophon and Arsinoe, by Antoninus Liberalis, following the *Leontium* of Hermesianax.

700. **aestum** of love as in 352.

704. **per spes alumnae,** by the hopes she cherished of her nursling, Anaxarete. Cf. Virg. *Aen.* VI. 364, and X. 524, *per spes surgentis Iuli.*

705. **blanditus cuique ministris.** Cf. *Ars Amat.* II. 251-60, where directions for doing this are given:

nec pudor ancillas, ut quaeque erit ordine prima
nec tibi sit servos demeruisse pudor.
nomine quemque suo, levis est impensa, saluta,
iunge tuis humiles, ambitiose, manus . . .
fac plebem, mihi crede, tuam. sit semper in illa
ianitor et thalami qui iacet ante fores.

This and the next two lines are not found in M, and are omitted in Merkel. [*Alicui blanditus amicis* Can.[1], *alicui blandita ministris* Bod., *alicui suadendo ministris* Can.[7] Any reading with **blanditus** is improbable on account of **blandus** in 707: though the latter part of the *Metamorphoses* was confessedly left unfinished by Ovid. Of the MSS. which have **blanditus** the only tolerable reading is that of Can.[1] *alicui blanditus amicis*, for **cuique** is weak, and, from Ovid, impossible. On the other hand *alicui suadendo*, the reading of Can.[7] admits ŏ in a gerund, which seems not to occur in *Metamm.*, though there is no doubt of it in *Her.* IX. 126, *fortunam vultus fassa tegendo suos.* The line is unfortunately omitted in the Marcianus. R.E.]

707. **blandis tabellis,** *billets doux.*

708. For the custom of the lover spending the night in tears upon the doorstep of his mistress, addressing reproaches to the door and leaving garlands in token of his presence, cf. Lucr. IV. 1173, Prop. I. xvi. *Amor.* I. vi.

710. [**serae** Can.[7], *ferae* Bod., *fori* v. *fore* Can.[1] Here again Can.[7] has preserved the true reading. R.E.]

711. **cadentibus Haedis,** 'when the Kids are setting,' (at sunrise) in the middle of December. These two stars, with the she-goat Capella, form part of the constellation Auriga, whose rising is also mentioned as accompanied by storms. Cf. *Fast.* V. 113, Virg. *G.* I. 205. In England they are circumpolar stars and do not set.

712. Cf. Prop. I. xvi. 29:

sit licet et saxo patientior illa Sicano,
sit licet et ferro durior et chalybe.

Noricum, a district between the Inn, Danube and Alps, corresponding to the modern Styria, Carinthia, &c., was famous in ancient, as in modern times, for the excellence of its iron or native steel. Cf. Hor. *C.* I. xvi. 9.

713. **vivum . . . tenetur.** The rock is spoken of as an organism which lives and grows. Henry (*Aeneidea*, vol. i. pp. 470–3) brings forward one remarkable piece of evidence in support of his contention that *vivus*, when applied to stone, does not merely indicate that the stone is *in situ* and unquarried, but (as in *viva calx* 'quick lime,' *vivum sulphur*) describes it as perfect, free from all defect and decay, possessing certain qualities which are not exclusively, though they are specially, possessed by stone *in situ*. 'In Italy at the present day, any stone, no matter whether it is *in situ* or not, is denominated "vivo," provided only it possesses the qualities popularly attributed to pure and perfect stone—in other words, provided it is hard, durable, fine-grained, and free from admixture of earth, sand, or other extraneous substance; while on the other hand, any stone not possessing these properties—any stone which is coarse-grained, or soft and friable, or contains an admixture of earthy or other extraneous particles—is denominated "morta."'

716. **inpatiens**, impetuous or passionate, and so not able to bear his disappointment. Cf. Prop. I. xvi. 29 (quoted above), where see Postgate, and XIII. 3, *n.*

ante fores, as a παρακλαυσίθυρον.

720. **Paeana voca.** Paean (Παιὰν or Παιὼν 'Healer') is properly the name of the physician of the gods (Hom. *Il.* V. 401), used later of various gods, especially of Apollo, and of the song of prayer or thanksgiving with which he was invoked. Cf. *Ars. Amat.* II. 1, *Dicite 'io Paean' et 'io' bis dicite 'Paean.'*

nitida, 'glossy.' Cf. I. 552 (of Daphne's metamorphosis to a bay-tree) *remanet nitor unus in illa*, where there is a play on the literal and metaphorical senses.

722. **amoris**, the reading of M, is retained also by Zingerle, with the consequent omission of 723. [*Eritque* Can.[7], Can.[1] I confess I think this one of the cases in which the consensus of the other MSS. outweighs the general goodness of M. There is an abruptness in the isolated verse, and an oddness in the expresssion **aliquid mei amoris**, which might suit other poets, but is not like Ovid. R. E.]. If *eritque* be read, cf. XIII. 114, *n.*; 'there will be something to commend me to you.'

724. [**tui** Can.[7], *mihi* Bod., Can.[1], D'Orville, *tibi* M. Another case where Can.[7] has preserved the true reading, as restored by Heinsius from his *Thuaneus primus* and some other MSS. R. E.].

725. **gemina luce**, with a play upon two metaphorical senses, his life and his love.

> 'Yon Sun and those sweet eyes, my double light,
> For Iphis set together.'—King.

728. **exanimi**, abl. of *exanimis*, as in *Ars Amat.* I. 540, (of Ariadne) *nullus in exanimi corpore sanguis erat.* Ovid does not use the form *exanimus.*

734. **pallida**, 'wan.' Cf. X. 381, *aptabat pallenti vincula collo.*

736. **haec**, with emphasis, 'this is the wreath that pleases thee.'

inpia, 'unkind,' 'inhuman,' Cf. XIII. 435, *n.*

736. **elisa . . . pependit**, 'hung suspended by his strangled throat.' *Elidere* is regularly thus used of strangling and of the effects of strangling, as of the eyes starting from the head, *elisos oculos*, Virg. *Aen.* VIII. 261.

739. [**trepidantem . . . timentem**, Can.[1] Bod., D'Orville, *trepidantum et morte tumentum*, Can.[7] This passage is hopeless in all the MSS. except Can.[7]; to prove the integrity of the reading *tumentum*, I need only observe that it was corrected as if wrong into *timentum.* The door was struck by the feet of Iphis as he *struggled convulsively* in the agony of hanging: the *swelling of the feet* would naturally set in after death. R. E.].

742. **nam . . . occiderat**, in explanation of what follows, **ad limina matris.**

744. [**miserorum . . . parentum**, *miserarum* Can.[7] Can.[1] Bod. M. I cannot see the necessity of altering the first *miserarum* to **miserorum.** In both cases the words and acts of a mother are meant; **parentum** is a mere variation on **matrum**, determined mainly by metrical considerations. R. E.].

747. **lurida.** Cf. 198, *n.*

arsuro feretro. Cf. Tib. I. i. 61, *flebis et arsuro positum me, Delia, lecto.* Stat. *Theb.* VI. 55, *damnatus flammae torus.*

750. **deus ultor**, Cupid or more precisely Anteros, the avenger of slighted love. Cf. 693.

751. **tamen**, as we say, 'after all,' in spite of her previous indifference. [Perhaps with **videamus**, like *tamen cantabitis*, Virg. *Ecl.* X. 31. R.E.].

753. **vix bene**, 'scarcely,' 'only just.' Cf. XIII. 944.

754. [**e corpore** most MSS. *ex corpore* Can.[7] m. pr. Here again *ex*, the first reading of Can.[7], is in my judgment right. It seems to intensify the completeness with which the blood leaves the body, passing as it were quite out of it. R. E.].

755. **inducto pallore**, pallor spreading over her.

756. **avertere vultus**, in order to avoid the sight, which she could no longer do by shutting her eyes.

758. **saxum**. Her stony-heartedness (cf. 523, *n.*) invades her limbs as actual stone.

759. **neve . . . putes**. The person addressed is not the visitor to Salamis, to convince whom the statue exists, but Pomona, to convince whom the story is told, so that this is another example of the use noticed on 32.

dominae sub imagine, 'in the likeness of the dame.' Cf. XIII. 714, *n.* *Domina* thus generally used, without that relative sense which appears in 261, 318, XIII. 837, is most frequently a title of goddesses, as in *Amor.* III. xiii. 18, *Ars Amat.* I. 148, Virg. *Aen.* III. 438.

760. **Veneris . . . prospicientis**, 'a temple called the temple of Peeping Venus.' The epithet proper to Anaxarete is transferred to the temple which contains her statue, and so to Venus herself. Or it may be interpreted of Venus herself spying out for punishment those who disdained her. As Korn suggests, the story may have grown from the attitude of a statue.

761. **lentos**, 'cold,' 'unsympathetic.' Cf. *Amor.* III. vi. 59:

ille habet et silices et vivum in pectore ferrum,
qui tenero lacrimas lentus in ore videt.

For much illustration of this difficult word see Henry *Aeneidea*, vol. ii. pp. 443-50. Cf. also XIII. 800, *n.*

762. **nymphe**. Cf. 333, *n.*

763. **sic**, 'so,' 'then,' on condition of your compliance. For *sic* in adjurations see Conington on Virg. *Ecl* IX. 30, and cf. VIII. 858-62 and 867 (where it is used like 'so' in asseverations), *Her.* III. 135-7.

655. **per tempora** (so Zingerle) 'over her temples.' Heinsius first adopted *ad tempora.*

656. **cultos**, 'trim,' showing high cultivation.

657. **tanto potentior.** Such phrases as *tanto melior*, *tanto nequior* are frequent in comedy. [*Tantoque peritior* Can.[7] Bod. The v. is omitted in Can.[1] This seems a real case of two parallel readings. It is difficult to choose. **Laudatae** is rather in favour of *peritior.* The idea in any case is that the admiration (*laus*) and the **oscula** that accompanied it, not only would do Pomona no harm, but would increase her skill (*peritior*) as a gardener, or her rich supply of fruit (**potentior**). R.E.].

658. **laudatae**, 'the complimented maid' (King).

qualia . . . anus. The warmth of his kisses might have betrayed him. Cf. II. 430, *oscula iungit nec moderata satis nec sic a virgine danda*, IX. 539, *quae, si forte notasti, oscula sentiri non esse sororia possent.*

659. **incurva**, 'bowed,' with back bent to suit the assumed character.

660. **autumni**, perhaps 'of autumn fruits,' in a transferred sense, for which Lewis and Short quote Mart. III. lviii. 7, *multa fragrat testa senibus autumnis* ('old vintages.') So *ver* is used of spring flowers, Mart. IX. xiv. 2, *cum breve Cecropiae ver populantur apes.* Cf. Milt. *P.L.* V. 394, 'all Autumn piled.'

661. **uvis.** However we translate this word, it should be observed that it denotes the cluster and not the single grape, the latter being expressed in Latin by *acinus*, or by the general term *granum.* *Racemus* is the name for the smaller bunches of which the cluster is composed. See Keightley, *Flora Virgiliana*, s.v. *Vitis*, Mayor on Juv. XIII. 68, Postgate on Prop. V. ii. 13, *prima mihi variat liventibus uva racemis.* Cf. III. 484, *ut variis solet uva racemis ducere purpureum nondum matura colorem.* It is curious that while the English 'grape' is limited to the berry, the French *grappe* (properly 'hook,' the word being connected with 'grapple,' 'grapnel') is not limited to the vine, so that the equivalent for *uva*, which in English is 'bunch of grapes,' is in French *grappe de raisin.* This last word which in French preserves the larger meaning of the Latin *racemus*, has in English been limited successively to the grape and to the dried grape. See Trench, *Select Glossary* s.v.

662. **socia cum vite,** 'with its wedded vine.' *Socius, socialis,* and *sociatus* are particularly common in Ovid in this sense.

probavit, approved, gazed upon with admiration. Cf. III. 425 (of Narcissus), *se cupit imprudens et qui probat ipse probatur.*

663. **caelebs . . . truncus.** So Horace (*C.* II. xv. 4) calls the plane *caelebs,* as being unfit for the training of vines. Besides the elm and poplar, the ash, fig and olive were thus used in the *arbustum,* and even the willow when no better tree could be had. For a description of the method, which is still in use in Italy, see Keightley on Virgil's *Georgics,* p. 352. Cf. Milton, *P. L.* V. 215-9:

'they led the vine
To wed her elm; she, spoused, about him twines
Her marriageable arms, and with her brings
Her dower, the adopted clusters, to adorn
His barren leaves.'

664. **quare peteretur,** 'why he should be wooed.' Cf. XIII. 114, *n.*

665. **iuncta,** 'mated.' Cf. 675. Although the elm is the husband, the gender is regularly thus kept, as with *populus,* Hor. *Epod.* II. 10. Cf. Quintil. VIII. iii. 8, *maritam ulmum.* See however Ellis on Cat. LXII. 54.

666. **terrae acclinata** 'leaning upon the earth' instead of its proper support, the elm. There seems to be no clear instance in Ovid of the use of *terrae* as a locative. See Roby §§ 1168-9. In VII. 578, for *terraeque iacentes* all MSS. appear to have *terra.* Ehwald however thinks it is locative here.

667. **tangeris.** Cf. 558, *n.*

Helene. Her twenty-nine suitors are enumerated by Apollodorus.

670. **quae . . . movit.** Hippodamia or Hippodame, daughter of Atrax and wife of Peirithous, at whose wedding-feast began the battle of the Centaurs and Lapithae. The story is related in XII. 210-535.

671. **nimium tardantis,** the long delay of his return exposing Penelope to the importunities of her suitors, as is related in *Odyssey* I. This is the conjecture of Riese, for *timidi aut audacis* of MSS. including Can.[1], Can.[7], Bod. King

translates 'Ulysses valiant most to craven foes,' following the reading of Heinsius (from one MS.) *timidis audacis*, for which cf. X. 643, *fortisque fugacibus esto.* [This must be, I think, *timidi haut audacis*: 'Helen would not have been more solicited by suitors, nor Hippodamia who caused the battle of the Centaurs with the Lapithae, nor Penelope, a woman so full of attractiveness (πολυμνήστη) as to make Ulysses seem not so much a bold man for at last reasserting his title to possess her, as a faint-hearted poltroon for not returning to claim her before. R. E.] This is adopted by Ehwald and approved by S. G. Owen.

674. **Albanos montes.** The story is localised in Latium.

677. **taedas,** the torches of the bridal procession, often put, as here, for marriage. Cf. IV. 60, *taedae quoque iure coissent.*

678. [**selige** M, *elige* Can.[1] with a space before *e*, *delige* Bod., *dilige* Can.[7] The fact of Can.[1] having a space before *elige* shows that the reading was doubtful early. Rarity is again in favour of **selige**; but on the other hand *dilige* in Can.[7] in the sense of *delige* ought not to be explained as a medieval mis-spelling. It points to a time when *deligere, diligere* were as interchangeable as *delapsus, dilapsus* in the earliest MSS. of Virgil. R. E.]

679. [**sibi . . . est** Can.[1], *tibi notior ille est* Bod., M, *tibi notior ille* Can.[7]. Here Can.[1] is right against M and Can.[7] which both have *tibi*: it is a reasonable inference that it adds **est** as rightly. R. E.]

681. **haec loca sola.** [*Nec loca magna*, Can.[1] Can.[7] *hec loca magna*, Bod. The conj. *haec loca sola* made by several scholars, including Bentley, is not necessary. The sense of the MS. reading is consistent and intelligible. 'Your present lover is not given to roaming about in quest of chance loves: he does not haunt large farms, where he can make love to the first woman he meets: you, Pomona, are his first and last flame.' *Magna* is repeated on purpose. It contrasts the single lover and the singleness of his love with the multitude of lovers and their many loves. R. E.]. Ehwald proposes *sed loca sola.*

684. **naturale,** 'native.'

685. Cf. *Fast* VI. 409, *conveniens diversis iste figuris*, Prop. V. ii. 21:

> *opportuna mea est cunctis natura figuris*
> *in quamcumque voles verte, decorus ero.*

687. **quid, quod.** Cf. XIII. 223, *n.*

amatis idem, you have the same taste, the love of horticulture.

poma. Cf. XIII. 812, *n.*

688. **primus habet.** The first-fruits of every season belonged to Vertumnus. Cf. Prop. V. ii. 11, *vertentis fructum praecepimus anni . . . prima mihi variat liventibus uva racemis et coma lactenti spicea fruge tumet.*

Primus is to be repeated with **tenet.**

690. **cum.** For this use of the preposition, equivalent to an ablative of quality or description, see Roby, § 1881, and Munro on Lucr. I. 755.

praesentem, 'in person.'

694. **Idalien.** Venus, so called from a grove in Cyprus near Idalium sacred to her.

Rhamnusidis, Nemesis. Her temple at Rhamnus near Marathon was visited by Pausanias, who describes the statue said to have been carved by Phidias from a block of Parian marble brought by the Persians to furnish a trophy of their expected victory, (I. xxxiii. 2).

697. **facta**, 'a history.'

facile possis, 'you may well.'

698. **generosam.** Cf. XIII. 457, *n.*

Teucri, of Teucer, who, on being banished from Salamis by his father Telamon for returning without avenging his brother Ajax, sailed to Cyprus where he founded a new Salamis. Cf. 760, Hor. *C.* I. vii. 21-32.

699. **Iphis Anaxareten.** The story is given, but under the names Arceophon and Arsinoe, by Antoninus Liberalis, following the *Leontium* of Hermesianax.

700. **aestum** of love as in 352.

704. **per spes alumnae**, by the hopes she cherished of her nursling, Anaxarete. Cf. Virg. *Aen.* VI. 364, and X. 524, *per spes surgentis Iuli.*

705. **blanditus cuique ministris.** Cf. *Ars Amat.* II. 251·60, where directions for doing this are given:

nec pudor ancillas, ut quaeque erit ordine prima
nec tibi sit servos demeruisse pudor.
nomine quemque suo, levis est impensa, saluta,
iunge tuis humiles, ambitiose, manus . . .
fac plebem, mihi crede, tuam. sit semper in illa
ianitor et thalami qui iacet ante fores.

This and the next two lines are not found in M, and are omitted in Merkel. [*Alicui blanditus amicis* Can.[1], *alicui blandita ministris* Bod., *alicui suadendo ministris* Can.[7] Any reading with **blanditus** is improbable on account of **blandus** in 707: though the latter part of the *Metamorphoses* was confessedly left unfinished by Ovid. Of the MSS. which have **blanditus** the only tolerable reading is that of Can.[1] *alicui blanditus amicis*, for **cuique** is weak, and, from Ovid, impossible. On the other hand *alicui suadendo*, the reading of Can.[7] admits *ŏ* in a gerund, which seems not to occur in *Metamm.*, though there is no doubt of it in *Her.* IX. 126, *fortunam vultus fassa tegendo suos.* The line is unfortunately omitted in the Marcianus. R.E.]

707. **blandis tabellis,** *billets doux.*

708. For the custom of the lover spending the night in tears upon the doorstep of his mistress, addressing reproaches to the door and leaving garlands in token of his presence, cf. Lucr. IV. 1173, Prop. I. xvi. *Amor.* I. vi.

710. [**serae** Can.[7], *ferae* Bod., *fori* v. *fore* Can.[1] Here again Can.[7] has preserved the true reading. R.E.]

711. **cadentibus Haedis,** 'when the Kids are setting,' (at sunrise) in the middle of December. These two stars, with the she-goat Capella, form part of the constellation Auriga, whose rising is also mentioned as accompanied by storms. Cf. *Fast.* V. 113, Virg. *G.* I. 205. In England they are circumpolar stars and do not set.

712. Cf. Prop. I. xvi. 29:

sit licet et saxo patientior illa Sicano,
sit licet et ferro durior et chalybe.

Noricum, a district between the Inn, Danube and Alps, corresponding to the modern Styria, Carinthia, &c., was famous in ancient, as in modern times, for the excellence of its iron or native steel. Cf. Hor. *C.* I. xvi. 9.

713. **vivum . . . tenetur.** The rock is spoken of as an organism which lives and grows. Henry (*Aeneidea*, vol. i. pp. 470–3) brings forward one remarkable piece of evidence in support of his contention that *vivus*, when applied to stone, does not merely indicate that the stone is *in situ* and unquarried, but (as in *viva calx* 'quick lime,' *vivum sulphur*) describes it as perfect, free from all defect and decay, possessing certain qualities which are not exclusively, though they are specially, possessed by stone *in situ*. 'In Italy at the present day, any stone, no matter whether it is *in situ* or not, is denominated "vivo," provided only it possesses the qualities popularly attributed to pure and perfect stone—in other words, provided it is hard, durable, fine-grained, and free from admixture of earth, sand, or other extraneous substance; while on the other hand, any stone not possessing these properties—any stone which is coarse-grained, or soft and friable, or contains an admixture of earthy or other extraneous particles—is denominated "morta."'

716. **inpatiens**, impetuous or passionate, and so not able to bear his disappointment. Cf. Prop. I. xvi. 29 (quoted above), where see Postgate, and XIII. 3, *n.*

ante fores, as a παρακλαυσίθυρον.

720. **Paeana voca.** Paean (Παιὰν or Παιὼν 'Healer') is properly the name of the physician of the gods (Hom. *Il.* V. 401), used later of various gods, especially of Apollo, and of the song of prayer or thanksgiving with which he was invoked. Cf. *Ars. Amat.* II. 1, *Dicite 'io Paean' et 'io' bis dicite 'Paean.'*

nitida, 'glossy.' Cf. I. 552 (of Daphne's metamorphosis to a bay-tree) *remanet nitor unus in illa*, where there is a play on the literal and metaphorical senses.

722. **amoris**, the reading of M, is retained also by Zingerle, with the consequent omission of 723. [*Eritque* Can.[7], Can.[1] I confess I think this one of the cases in which the consensus of the other MSS. outweighs the general goodness of M. There is an abruptness in the isolated verse, and an oddness in the expresssion **aliquid mei amoris**, which might suit other poets, but is not like Ovid. R. E.]. If *eritque* be read, cf. XIII. 114, *n.*; 'there will be something to commend me to you.'

724. [**tui** Can.[7], *mihi* Bod., Can.[1], D'Orville, *tibi* M. Another case where Can.[7] has preserved the true reading, as restored by Heinsius from his *Thuaneus primus* and some other MSS. R. E.].

725. **gemina luce**, with a play upon two metaphorical senses, his life and his love.

> 'Yon Sun and those sweet eyes, my double light,
> For Iphis set together.'—KING.

728. **exanimi**, abl. of *exanimis*, as in *Ars Amat.* I. 540, (of Ariadne) *nullus in exanimi corpore sanguis erat.* Ovid does not use the form *exanimus*.

734. **pallida**, 'wan.' Cf. X. 381, *aptabat pallenti vincula collo*.

736. **haec**, with emphasis, 'this is the wreath that pleases thee.'

impia, 'unkind,' 'inhuman,' Cf. XIII. 435, *n*.

736. **elisa . . . pependit**, 'hung suspended by his strangled throat.' *Elidere* is regularly thus used of strangling and of the effects of strangling, as of the eyes starting from the head, *elisos oculos*, Virg. *Aen.* VIII. 261.

739. [**trepidantem . . . timentem**, Can.[1] Bod., D'Orville, *trepidantum et morte tumentum*, Can.[7] This passage is hopeless in all the MSS except Can.[7]; to prove the integrity of the reading *tumentum*, I need only observe that it was corrected as if wrong into *timentum*. The door was struck by the feet of Iphis as he *struggled convulsively* in the agony of hanging: the *swelling of the feet* would naturally set in after death. R. E.].

742. **nam . . . occiderat**, in explanation of what follows, **ad limina matris**.

744. [**miserorum . . . parentum**, *miserarum* Can.[7] Can.[1] Bod. M. I cannot see the necessity of altering the first *miserarum* to **miserorum**. In both cases the words and acts of a mother are meant; **parentum** is a mere variation on **matrum**, determined mainly by metrical considerations. R. E.].

747. **lurida**. Cf. 198, *n*.

arsuro feretro. Cf. Tib. I. i. 61, *flebis et arsuro positum me, Delia, lecto*. Stat. *Theb.* VI. 55, *damnatus flammae torus*.

750. **deus ultor**, Cupid or more precisely Anteros, the avenger of slighted love. Cf. 693.

751. **tamen**, as we say, 'after all,' in spite of her previous indifference. [Perhaps with **videamus**, like *tamen cantabitis*, Virg. *Ecl.* X. 31. R.E.].

753. **vix bene,** 'scarcely,' 'only just.' Cf. XIII. 944.

754. [**e corpore** most MSS. *ex corpore* Can.[7] m. pr. Here again *ex*, the first reading of Can.[7], is in my judgment right. It seems to intensify the completeness with which the blood leaves the body, passing as it were quite out of it. R. E.].

755. **inducto pallore,** pallor spreading over her.

756. **avertere vultus,** in order to avoid the sight, which she could no longer do by shutting her eyes.

758. **saxum.** Her stony-heartedness (cf. 523, *n.*) invades her limbs as actual stone.

759. **neve . . . putes.** The person addressed is not the visitor to Salamis, to convince whom the statue exists, but Pomona, to convince whom the story is told, so that this is another example of the use noticed on 32.

dominae sub imagine, 'in the likeness of the dame.' Cf. XIII. 714, *n.* *Domina* thus generally used, without that relative sense which appears in 261, 318, XIII. 837, is most frequently a title of goddesses, as in *Amor.* III. xiii. 18, *Ars Amat.* I. 148, Virg. *Aen.* III. 438.

760. **Veneris . . . prospicientis,** 'a temple called the temple of Peeping Venus.' The epithet proper to Anaxarete is transferred to the temple which contains her statue, and so to Venus herself. Or it may be interpreted of Venus herself spying out for punishment those who disdained her. As Korn suggests, the story may have grown from the attitude of a statue.

761. **lentos,** 'cold,' 'unsympathetic.' Cf. *Amor.* III. vi. 59:

ille habet et silices et vivum in pectore ferrum,
qui tenero lacrimas lentus in ore videt.

For much illustration of this difficult word see Henry *Aeneidea*, vol. ii. pp. 443-50. Cf. also XIII. 800, *n.*

762. **nymphe.** Cf. 333, *n.*

763. **sic,** 'so,' 'then,' on condition of your compliance. For *sic* in adjurations see Conington on Virg. *Ecl* IX. 30, and cf. VIII. 858-62 and 867 (where it is used like 'so' in asseverations), *Her.* III. 135-7.

adurat, 'sear,' used of the effect of cold, as *urere* of that which produces any effect analogous to burning, as of an exhausting crop, an ill-fitting shoe. See Keightley on Virg. *G.* I. 77.

764. **florentia,** not of the blossoming time, but of the fruit 'in its bloom' at a later period contrasted with the spring of the preceding line. Cf. Virg, *G.* II. 5, *pampineo gravidus autumno floret ager.*

765. **forma celatus anili.** The reading of cod. Amplonianus, *formas deus aptus in omnes,* is no doubt, as Merkel observes, an interpolation intended to avoid the recurrence of *anilis.* M has *deus aptus anili,* with *actus,* apparently from the same hand, in the margin. Merkel believes that corruption began by the substitution of *u* for *a* in *acta,* and that Ovid wrote *acta senili.* He compares VI. 468, *revertitur...ad mandata Prognes, et agit sua vota sub illa,* and the use of *puerilibus* for *puellaribus* in V. 400 (cf. Sen. *Hippol.* 431, *quid huc seniles fessa moliris gradus, o fida nutrix*), but the concurrence of *senili* and *anilia* seems very awkward. Korn's conjecture **celatus** suggests to Zingerle *velatus,* which he prefers as nearer to the MS. reading, comparing VI. 36 (not V. 437 as printed) *obscuram Pallada,* of Pallas similarly disguised as an old woman, and to Dr. Ellis, "what is nearly the same in meaning, but far nearer palaeographically, *deceptus* 'counterfeited,'" *Journal of Philology,* XII. p. 76. For this he compares Plin. *H. N.* XVI. 84, *sic iubent citrum pretiosius fieri, sic acer decipi* (by painting with maple colour). 'The form of the corruption is very like *ipsam mathen* for *Psamathen,* XI. 398; but similar expansions of single words into two are tolerably frequent, and found in all kinds of MSS.' [If I am right in my conjecture *forma deceptus anili* 'disguised by the shape of a crone,' cf. Auson. 84, i.:

deceptae felix casus se miscuit arti.
histrio, saltabat qui Capanea, ruit,

'Lucky chance blended with art in disguise. The actor who in dancing represented Capaneus, fell down actually.' R. E.]. Another example of this use of *decipere* (for which cf. 521, *n.*, XIII. 721, *n.*) occurs in Stat. *Theb.* IX. 425, *dotalesque rogos deceptaque fulmina vidi,* where the reference is to the story (given in III. 302-7) that Jupiter deceived Semele in his wish to save her, by appearing in less than his full majesty, bearing only what Seneca calls his *lusoria tela* (*N Q.* II. 44). In the

argument of Lactantius Placidus to Fab. X. of this book are the words *ut comites eius* (sc. of Diomede) *in mari volucrum figura decepti substiterint.**

766. **rediit.** Cf. XIII. 444, *n.*

anilia instrumenta, 'the trappings of age,' including the white hair and wrinkles.

768. **qualis ubi.** The clause introduced by **qualis** is left unfinished, a construction which is common in Virgil with adverbs (see Conington on *G.* I. 203). With adjectives (*qualis* and *quantus*) the commoner construction is to make one clause only, joining to *qualis* what is here introduced by **ubi.** Cf. VI. 63, Virg. *Aen.* I. 316, III. 641, and XII. 331. For the simile cf. V. 770 (of Ceres gladdened by the decision of Jupiter concerning Proserpine);

ut sol, qui tectus aquosis
nubibus ante fuit, victis ubi nubibus exit.

762. **nulla,** sc. *nube.*

770. **in figura capta,** as we say, 'taken with,' an expression analogous to VI. 490, *in illa aestuat, Her.* IV. 90, *arsit et Oenides in Maenalia Atalanta.* Cf. Ellis on Cat. XXII. 17.

772. **iniusti miles Amuli,** 'the soldiery of lawless Amulius,' **miles** indicating that his lawless power was based on force. Amulius deposed his elder brother Numitor, killed his son Lausus and made his daughter Rea Silvia (Ilia) a vestal virgin. Her sons Romulus and Remus slew Amulius and restored their grandfather, Liv. I. iii.-vii., *Fast.* III. 9-68.

774. **festis Palilibus,** the Palilia, or festival of Pales, a deity of shepherds, celebrated April 21, on which day, according to tradition, Rome was founded, *Fast.* IV. 721-862.

775. **patres,** fathers of the girls who had been carried off by the Romans, as is related by Livy I. ix.-xiii. Tarpeia, daughter of Spurius Tarpeius, commander of the citadel, agreed to admit the Sabines on condition of receiving what they wore

* This sense perhaps explains the difficult passage Livy VIII. vii. 18 (of T. Manlius addressing his son) *me quidem cum ingenita caritas liberum, tum specimen istud virtutis deceptum vana imagine decoris in te movet.* May not the meaning be, 'an example of valour counterfeited in the unreal likeness of an honourable deed'? And in the same way may be defended the MS. reading in Livy XXII. iv. 4 *ab tergo ac super caput deceptae* ('were concealed') *insidiae*, for which has been substituted Lipsius conjecture *decepere* ('escaped notice').

on their left arms, *aureas armillas magni ponderis gemmatosque magna specie anulos.* They kept the letter of their promise and punished the traitress by overwhelming her with their shields (*scutis*).

778. **sati Curibus,** 'the sons of Cures,' which was the chief town of the Sabines.

luporum. A similar comparison is found in Virg. *Aen.* II. 355:

> *lupi ceu*
> *raptores atra in nebula, quos improba ventris*
> *exegit caecos rabies catulique relicti*
> *faucibus expectant siccis.*

779. **corpora,** 'men.'

781. **Iliades,** sc. Romulus, son of Ilia (Rea Silvia) *Fast.* IV. 54.

782. **Saturnia.** Juno is still hostile in spite of the reconciliation of 582. Macrobius relates the story differently (*Sat. I.* ix. 17-8). The gate opened three times after being shut, and was then put under a strong guard, who fled panic-stricken upon a report that the Romans were being worsted in the battle then raging. Ovid relates the story also in *Fast.* I. 260-72, where Janus claims the credit here given to the Naiads.

784. **clausura fuit,** 'would have shut it.'

nisi . . . deum. Cf. II. 677, III. 336, *neque enim licet irrita cuiquam facta dei fecisse deo.*

785. **Iano,** sc. to the temple of Janus. Cf. XIII. 715, n. The identity of this temple has been disputed. It was probably the small chapel said to have been built by Numa at or near the gate betrayed to the Sabines (hence called the *porta Ianualis*). This was situated in the Argiletum (Liv. I. xix. 2) between the Capitoline and Quirinal hills, and in commemoration of the incident was kept open in time of war. Ovid seems to have imperfectly combined two forms of the legend, in which the treachery of Tarpeia was variously represented as successful and unsuccessful.

788. **sustinuere.** Cf. XI. 583, *at dea non ultra pro functo morte rogari sustinet.*

789. **nondum,** the water was not a sufficient obstacle so long as it was cold.

791. **lurida.** Cf. 198, *n.*, and for the description XV. 350, (in explanation of the fires of Aetna):

sive bitumineae rapiunt incendia vires.
luteave exiguis ardescunt sulphura fumis.

793. **ima fontis.** Cf. 814, Roby, § 1292.

796. **gemini postes,** the doors at either end of the temple of Janus.

797. **rigidis.** The combination of strength and sternness implied by the word is perhaps most nearly expressed by 'stark,' as it was used of William the Conqueror; 'stark man he was, and great awe men had of him.'

798. **novo,** 'sudden,' then first called into existence. Cf. 499, XIII. 406, *n.*

dum indueret, 'till such time as he should put on,' 'to give him time to don,' Roby, § 1664. Cf. XIII. 440, *n.*

Martius miles, the Romans, so called because Romulus, founder of Rome, was son of Mars. Cf. Hor. *Od.* I. ii. 35.

799. **ultro.** Cf. 30, *n.* Romulus was not content to remain on the defensive.

801. **suis,** sc. the bodies of its own sons.

generi, soceri. Cf. XIII. 509, *n.*, Liv. I. xiii. 2, *orantes ne sanguine se nefando soceri generique respergerent, ne parricidio macularent partus suos.*

inpius, 'unnatural.' Cf. XIII. 435, *n.*

804. **accedere,** 'be added to,' 'share.' Cf. 390, *n.*

805. **occiderat.** Tatius was killed in a tumult at Lavinium, Liv. I. xiv. 2.

806. **iura dabas.** Cf. 823, XIII. 25, *n.*

809. **res . . . valet.** Cf. *Fast.* II. 475, where also the apotheosis of Romulus is related:

habet Romana potentia vires:
sanguinis officio non eget illa mei.

[**nec** was restored by Heinsius for *et* of MSS. R.E.]

810. **nepoti,** sc. *tuo,* the relationship of Zeus and Ares being transferred to Jupiter and Mars.

811. **solvere, imponere,** epexegetic infinitives depending on **tempus adest.** See Roby § 1360, and cf. 250, *n.*

ablatum, sc. *nepotem.*

813. **memoro,** 'I put thee in mind of.' As **notavi** precedes in action **memoro,** the expression is an instance of ὕστερον πρότερον (R. § 948). Cf. Virg. *Aen.* II. 353, *moriamur et in media arma ruamus.*

pia, 'loving,' 'kindly.'

814. This line, which occurs also in *Fast.* l. c., is taken from the first book of the *Annales* of Ennius.

caerula caeli. Cf. 793, *n.* The expression is Lucretian: see Munro on I. 1090. In Ennius *templa* is added.

817 [**orbem** Can.[1], Bod. *Urbem* Can.[7], I think rightly, (1) as the less common place, (2) as a reminiscence of Horace's *terruit urbem.* R.E.]

820. **equos.** Cf. XIII. 253, *n.*

Gradivus, a name of Mars, connected by some with *gradior* 'the marcher,' by others, as Haupt, with *gravi-divus,* 'the terrible god.' The first syllable is long as here, except in VI. 427. See Mayor on Juv. XIII. 113. For the chariot of Mars, cf. Virg. *Aen.* XII. 331-6.

821. **verberis,** in the literal sense of 'lash,' as in VII. 777 of the thong of a sling, *excussae contorto verbere glandes.*

pronus. Cf. Milt. *P. L.* V. 266, 'down thither prone in flight he speeds.'

823. **reddentem iura.** Cf. XIII. 25 *n, Fast,* II. l. c.

> *est locus, antiqui Capreae dixere paludem:*
> *forte tuis illic, Romule, iura dabas.*

According to the story as given in Livy (I. xvi. 1) Romulus was reviewing his troops.

suo iam Quiriti. For the collective force of the singular, cf. 354, *n.*, XIII. 253, *n.* The reference of **iam** has been doubted. It has been taken with **Quiriti,** Romulus being described as ruling over (see previous note) what was 'now (by the accession of the Sabines) his Quirite people' of Romans and Sabines. Cf. Liv. I. xiii. 5, *Fast.* IV. 855 (of the Romans alone) *tum iuvenem* (sc. *Remum*) *nondum facti flevere Quirites.*

It is unsafe on metrical grounds to take **iam** otherwise than with **regia,** when the same sense is got as by those who connect it with **suo. Quiriti** need not then be narrowed in reference to the Sabines only, as by Burmann, but may still be taken of the joint people, of which Romulus was now by the death of Tatius full king, as he had been formerly of the Romans alone. Polle has a quite different explanation, to which Zingerle refers apparently with approval. He connects **iam** with **reddentem iura,** to which he gives the sense of 'surrendering his royal power,' with reference to the story that Romulus proposed to abdicate and establish a commonwealth: *ἐδίδαξε καὶ τοὺς ἐν Ῥώμῃ δυνατοὺς ἀβασίλευτον ζητεῖν καὶ αὐτόνομον πολιτείαν* (Plut. *Rom.* 27).

826. **intabescere,** 'to melt.' The same image of a bullet fused by its passage through the air is used II. 727:

> *non secus exarsit quam cum Balearica plumbum*
> *funda iacit: volat illud et incandescit eundo,*
> *et quos non habuit, sub nubibus invenit ignes.*

It is evidently taken from Lucr. VI. 178, ib., 306, where see Munro. Cf. Virg. *Aen.* IX. 588, Stat. *Theb.* X. 533.

827. **subit,** 'succeeds' comes up in place of the former. Cf. 617, *n.*

pulvinaribus altis, at the banquets of the gods, to which Romulus is now admitted, as Augustus afterwards, Hor. *C.* III. iii. 11. Juvenal (XIII. 42-6) speaks sarcastically of simpler times: *nulla super nubes convivia caelicolarum ... prandebat sibi quisque deus.*

828. **trabeati,** wearing the *trabea,* a robe of state with horizontal purple stripes, fastened by a *fibula,* worn especially by kings and augurs. Cf. *Fast.* VI. 375, *lituo pulcher trabeaque Quirinus.* Korn thinks that reference is made to some well-known image of the god, perhaps to that which stood in his temple restored B. C. 15.

Quirini. Cf. 607, *n.* Livy, who adopts the derivation of Quirites from Cures, does not mention the identification of Romulus with Quirinus. Cf. I. xvi. 8, with Seeley's note.

830. **Irin,** R. 170, (2). Cf. 85, *n.*

Hersiliam, a Sabine matron, wife of Romulus, Liv. I. xi. 2, or according to another story, of the Hostius Hostilius mentioned in Liv. I. xii., grandfather of Tullus Hostilius. Her apotheosis was related by Ennius in the first book of the *Annales.*

limite curvo, the rainbow. Cf. 838, XI. 590.

831. **vacuae,** 'widowed,' just as *vidua* is used sometimes of unmarried women, as in Livy, I. xlvi. 7.

832. **o et de Latia.** For the hiatus see Munro on *P.S.L.G.* § 257 and cf. V. 625 '*io Arethusa' vocavit 'io Arethusa,*' VIII. 310 *cumque Pheretiade et Hyanteo Iolao.*

834. **viri** in sense of *hominis,* a mortal husband, as opposed to **Quirini.**

836. **colle,** abl. of place where, Roby, § 1170.

837. **templum,** the temple dedicated to Romulus after his disappearance, *Fast.* II. 511 : *templa deo fiunt: collis quoque dictus ab illo est.*

841. **namque** introduces the reason for addressing Iris simply as **dea.** She is evidently a goddess, but Hersilia does not know which. So Virg. *Aen.* I. 328 (Aeneas addressing his mother Venus disguised as a huntress), *o dea certe: an Phoebi soror? an nympharum sanguinis una?*

844. **caelum accepisse,** to have been deified. Cf. VI. 356, *haustus aquae mihi nectar erit.* For *fatebor,* the reading of Merkel [so Can.[1], Can.[7], Bod. R.E.], cf. 151 *n.*

Thaumantea. Iris was the daughter of Thaumas and the Oceanid Electra, Hes. *Theog.* 265. For the spondaic rhythm cf. IV. 535, XI. 93, XV. 450 and see *P.S.L.G.* § 259, p. 526.

848. **Hersilie,** nom., **crines** being accus. with **flagrans** (Roby, § 1102). But the reading is very doubtful. The MSS. have *Hersiliae crinis.* Polle, who in 847 has *in crinis,* reads here *Hersilia e terris,* Zingerle *Hersilia aerias.* Edwards, following Postgate, has *aetherias crinis,* which according to Ehwald requires the further change of *oras* for *auras.* The descent of the miraculous fire upon Hersilia's head betokened her elevation to divine honour. Cf. *Fast.* VI. 635, Virg. *Aen.* II. 683, where see Henry.

849. **notis,** 'familiar,' known and loved. So Ceres seeking Proserpine, *Fast.* IV. 464, *pressam noto pondere vidit humum.*

851. **Horam.** The name is found in Ennius with long quantity in the line *Quirine pater, veneror Horamque Quirini,* and may be the Latinised form of Ὥρα, a personification of youth like Hebe. Lewis and Short suggest that it is an old form of *hera.*

APPENDIX.

XIII.

136. **mihi.** For the lengthening of the second syllable, which is more commonly short, cf. 35, 131, 309, 321, 348.

293. In speaking of the sun and stars as setting in the waters of Ocean and rising out of the same, Ovid, like other poets, follows the language of Homer. Cf. II. 68, 157, 171. For the mythological explanation of the constant appearance of the Great Bear above the horizon, cf. II. 527–30, Hyginus, *Poet. Astr.* II. i. *fab.* 117.

396. *Fritillaria meleagris*, the fritillary of the Oxford meadows, has strong claims to be considered the hyacinth of the Apollo myth. It is a lily, as Dioscorides' description of ὑάκινθος requires, and its chequered flower supplies the semblance of letters, the characteristic it must have if it be the hyacinth of the poets.

The tesselation of *F. meleagris* and other members of the genus is so unusual and distinctive that it gives the name to the genus. The markings on the bell of *F. meleagris* are more or less square, and many of them look like the letters AI, in broad angular capitals.

The general aspect of the plant accords well with the details of the story; the leaves are narrow and pointed, and the dull red flower droops among them in a stricken and melancholy manner. In common with other spring flowers it may be said to be killed by the summer sun; indeed, even in our cool climate it is especially dependent on moisture and the shade of long grass. Its geographical range as given by J. D. Hooker, is Europe and West Africa, which would include stations where its rapid and early withering would be very noticable.

The peculiar red brown colour of the flower is a very strong argument for its identification with the classical hyacinth, for

it is like that of the stone jacinth. The late Professor R. S. Poole said that 'the colour of the ὑάκινθος is determined by that of the jacinth, one of the few precious stones of the ancients which can be determined beyond doubt.' Here may be a solution of two difficulties which occur in Liddell and Scott under ὑάκινθος, due apparently to the assumption that the flower is blue: (1) notwithstanding the colour epithets used for the flower in the quotations given, such as the *ferrugineus* and *suave rubens* of Virgil and the πορφύρεος of Meleager in the Anthology, the modern sapphire is suggested as the synonym of the jacinth of classical writers; (2) the difficulty of considering hyacinthine as the colour of Odysseus' hair (Hom. *Od.* VI. 236). The colour of larkspur or blue iris, however dark, would be most unsuitable, not so the deeper shades of the fritillary.

An albino variety of *F. meleagris* is well known: in connection with this fact the late Prof. A. Goodwin remarked that 'in the *Imagines* of Philostratus a picture of Hyacinthus is described in which the hyacinth is "not yet purple."' C. G.

693. The story, as given by Antoninus Liberalis (c. 25), is that a pestilence having fallen upon Aonia (cf. 682 *n.*), an oracle declared that the plague would be stayed only by the voluntary death of two maidens. The daughters of Orion, Metioche and Menippe, accordingly determined to kill themselves, for which purpose (having been taught weaving by Athena) they used their shuttles. The end of the story according to Antoninus Liberalis (see 698 *n*,), is that Persephone and Hades caused to rise out of the earth, in place of the maidens' bodies, two stars. These ascended to the sky, and were thenceforth named comets, while the Boeotians instituted a yearly festival in honour of the maidens under the name Coronides. Unless, therefore, which is unlikely, Ovid follows another authority, he must have mistaken ἀστέρας for ἀνέρας and developed the story accordingly, adopting the name Coroni or Coronae from Coronides.

698. **Coronas.** Ehwald adopts *Coronos*, the reading of h and of N, observing that the masculine form is required by **geminos iuvenes.**

816. The Cornelian Cherry, *cornus mas*, is a bush or small tree which is found wild throughout Middle and Southern Europe. It was brought to England in 1596, but is less grown now than formerly. Loudon mentions one in Hendon which bears berries; there is, or was, a bush of considerable age in

the garden of Staple Inn, London, and another in the garden planted by Sir Harry Vane at Hampstead.

The flowers are yellow, small and clustered, and they appear before the leaves. The berries are extremely beautiful, 'of a bright shining scarlet, in size and form like an olive or acorn' (Loudon's *Arboretum Britannicum*). The taste is somewhat sweet and not disagreeable when the fruit is perfectly ripe, but the juicy part is very small in proportion to the size of the stone it contains. It is more used preserved than raw (cf. VIII. 665). C. G.

XIV.

10. I have by an oversight printed *variarum*, the reading of Merkel, Riese and Edwards, instead of *vanarum*, the reading of M and N, approved by Korn, Magnus, Zingerle and Ehwald. The latter has reference to the fact that the beasts were only transformed men and kept their human mind (cf. Hom. *Od.* X. 240).

103. In my first edition I followed Merkel and Korn in doubting the genuineness of the two half lines **laeva... tumulum et,** on the grounds that Aeneas could hardly be said to sail past a tomb which he builds himself during his voyage, indeed after his return from Cumae, and especially that he would pass it on his right and not on his left. But Ehwald seems to remove altogether the latter difficulty by suggesting that Aeneas is supposed to visit Cumae from the *Golfo di Pozzuoli*, as if by the Portus Julius constructed by Agrippa when he connected Lacus Avernus with Lacus Lucrinus and the sea. In support of this he points out that Cumae had no harbour on the open coast westward. It may be added that Cumae and the Sibyl's cave were on the eastern slope of the hill above Lacus Avernus (see Henry, *Aeneidea*, Vol. III. p. 227). The locality should be studied in Baedeker's *Handbook to Southern Italy*. It may be mentioned that the works of Agrippa could still be traced up to A.D. 1538, when the volcanic convulsion which raised *Monte Nuovo* greatly altered the configuration of the ground. It should be noticed that the principal clause begins at **laeva, tumulum** being under the government of **intrat.**

loca...undis, in apposition to **litora Cumarum.** Cf. Prop. IV. xviii. 2 *fumida Baiarum stagna tepentis aquae.*

324. Ovid confuses the Olympiad with the Roman *lustrum* of five years, as may be seen from his two ways of stating that he was fifty years of age at the time of his banishment. In

Trist. IV. viii. 33 it takes place *decem lustris peractis*, while in *Trist.* X. 95 the expression is

Pisaea vinctus oliva
abstulerat decies praemia victor eques.

The confusion was helped by the Roman method of inclusive reckoning, according to which it would be correct to say that the Olympic games took place *quinto quoque anno*. For the anachronism by which one of Circe's handmaidens is represented as reckoning by Olympiads cf. XIII. 252 *n*.

421. It seems better to follow, as Ehwald does, the punctuation suggested by H. Magnus, making **facit...omnia** parenthetic, so that **que**, almost with the force of 'but', follows on **nec satis est**, as in I. 623.

574. Ehwald alone of recent editors rejects the reading of Heinsius and Bentley, **Dardanus ignis**, for the reading which has most MS. authority, *barbarus ensis*, with *quem* (sc. Turnus), the original reading of N. *Barbarus* is frequently thus used as an epithet of things Phrygian or Trojan. Cf. 163, XI. 162, Virg. *Aen.* II. 504 with Conington's note.

657. **que** belongs to **inquit**, but is attached to **tanto**. This is a usage so frequent in Ovid as to be almost characteristic of him. Cf. I. 456, 735, 753.

744. I have still ventured in the analysis and in translation to retain the poetical form Cyclop, used throughout in Pope's *Odyssey*, and in Sandys' translation of the Metamorphoses. Cf. Theodore Martin's Horace p. 282, and for Cyclops as a plural p. 9.

826. No editor seems to have illustrated this remarkable simile except by quoting parallel passages. Observation would easily show that a bullet was heated after impact, and it has occurred to me that the effect of violent motion in making fiery missiles burn more fiercely might help the idea that this heat was generated before impact. The only passage I have found bearing on this is in Appian, *Hist. Rom.* XXIII. xi. *εἶτα διπήχεας κορύνας, πίσσῃ καὶ θείῳ καὶ στυππίῳ περιβαλὼν, ἐς τὸ Δελμίνιον ἐκ καταπελτῶν ἐσφενδόνα. αἱ δ' ὑπὸ τῆς ῥύμης ἐξεκαίοντο, καὶ φερόμεναι καθάπερ λαμπάδες ὅπου τύχοι ἐνεπίμπρασαν.* But no motion with which the Greeks or Romans were practically acquainted would of itself generate a noticable degree of heat: a speed of 125 feet per second raises the temperature of the moving body by only one degree, and that which fuses or vaporises meteorites is estimated as averaging

twenty-six miles per second. Apparently therefore this remarkable conception must have been deduced from the purely speculative doctrine which it is employed to illustrate in Arist. *de Caelo* II. vii. In arguing that the stars *οὔτε πύρινά ἐστιν οὔτ' ἐν πυρὶ φέρεται*, Aristotle observes *ἡ δὲ θερμότης ἀπ' αὐτῶν καὶ τὸ φῶς γίγνεται παρεκτριβομένου τοῦ ἀέρος ὑπὸ τῆς ἐκείνων φορᾶς*, and says that the same thing happens in the case of missiles, *ταῦτα γὰρ αὐτὰ ἐκπυροῦται οὕτως ὥστε τήκεσθαι τὰς μολυβδίδας*. It might be thought from this that Aristotle had by a brilliant guess anticipated the modern discovery of the conservation of energy. But so far from the generation of heat being considered to result from the retardation of motion by the resistance of the air, Aristotle elsewhere (*de Caelo* III. ii. 16) attributes to the air the property of accelerating motion by an impulsive force. Friction, collision or motion was supposed to produce heat only in those bodies in which fire was already potentially (*δυνάμει*) present, as wood (*ib.* III. iii. 3, Virg, *Aen.* VI. 7, Lucr. VI. 275). Air, being both locally and by nature next of the elements to fire (cf. I. 28), most easily developed heat: *διὰ τὴν πληγὴν τῇ κινήσει γίγνεται πῦρ*. This is indicated as the accepted explanation by Servius in his note on Virg. *Aen.* IX. 588: *plumbum iactum nimio rotatu ex aetheris calore dissolvitur.*

INDEX

TO WORDS, THINGS, PLACES AND PERSONS MENTIONED IN THE NOTES.

INDEX

TO WORDS, THINGS, PLACES AND PERSONS MENTIONED IN THE NOTES.

THE END.

RICHARD CLAY AND SONS, LIMITED, LONDON AND BUNGAY.

MACMILLAN'S CLASSICAL SERIES FOR COLLEGES AND SCHOOLS.

Fcap. 8vo.

LIVY.—BOOKS II. and III. By Rev. H. M. STEPHENSON, M.A. 3s. 6
  BOOKS XXI. and XXII. By Rev. W. W. CAPES, M.A. With M . 6d.
  BOOKS XXIII. and XXIV. By G. C. MACAULAY, M.A. With M s. 6d.
  THE LAST TWO KINGS OF MACEDON. EXTRACTS FROM THE FOURTH AND FIFTH DECADES OF LIVY. By F. H. RAWLINS, M.A. Assistant Master at Eton. With Maps. 2s. 6d.

LUCRETIUS.—BOOKS I.-III. By J. H. WARBURTON LEE, M.A. 3s. 6d.

LYSIAS.—SELECT ORATIONS. By E. S. SHUCKBURGH, M.A. 5s.

MARTIAL.—SELECT EPIGRAMS. By Rev. H. M. STEPHENSON, M.A. 5s.

OVID.—FASTI. By G. H. HALLAM, M.A. 3s. 6d.
  HEROIDUM EPISTULAE XIII. By E. S. SHUCKBURGH, M.A. 3s. 6d.
  METAMORPHOSES. BOOK VIII. By Prof. C. H. KEENE, M.A. 2s.
  BOOKS XIII. and XIV. By C. SIMMONS, M.A. 3s. 6d.

PLATO.—LACHES. By M. T. TATHAM, M.A. 2s. 6d.
  THE REPUBLIC. BOOKS I.-V. By T. H. WARREN, M.A. 5s.
  CRITO AND PHAEDO (Chaps. 57 to end). By C. H. KEENE, M.A. 2s. 6d.

PLAUTUS.—MILES GLORIOSUS. By R. Y. TYRRELL, M.A. Second Edition, revised. 3s. 6d.
  AMPHITRUO. By Prof. ARTHUR PALMER, M.A. 3s. 6d.
  CAPTIVI. By A. R. S. HALLIDIE, M.A. 3s. 6d.

PLINY.—LETTERS. BOOKS I. and II. By J. COWAN, M.A. 3s.
  LETTERS. BOOK III. By Prof. JOHN E. B. MAYOR. 3s. 6d.

PLUTARCH.—LIFE OF THEMISTOKLES. By Rev. H. A. HOLDEN, Litt. D. 3s. 6d.
  LIVES OF GALBA AND OTHO. By E. G. HARDY, M.A. 5s.
  LIFE OF PERICLES. By Rev. H. A. HOLDEN, Litt.D. 4s. 6d.

POLYBIUS.—THE HISTORY OF THE ACHAEAN LEAGUE AS CONTAINED IN THE REMAINS OF POLYBIUS. By Rev. W. W. CAPES, M.A. 5s.

PROPERTIUS.—SELECT POEMS. By Prof. J. P. POSTGATE, Litt.D. Second Edition. 5s.

SALLUST.—CATILINA AND JUGURTHA. By C. MERIVALE, D.D., Dean of Ely. 3s. 6d. Or separately. 2s. each.
  BELLUM CATULINAE. By A. M. COOK, M.A. 2s. 6d.

TACITUS.—BOOK VI. By A. J. CHURCH, M.A., and W. J. BRODRIBB, M.A. 2s
  THE HISTORIES. BOOKS I. and II. By A. D. GODLEY, M.A. 3s. 6d.
  —BOOKS III.-V. By A. D. GODLEY, M.A. 3s. 6d.
  AGRICOLA AND GERMANIA. By A. J. CHURCH, M.A., and W. J. BRODRIBB, M.A. 3s. 6d. Or separately. 2s. each.

TERENCE.—ADELPHOE. By Prof. S. G. ASHMORE. 3s. 6d.
  HAUTON TIMORUMENOS. By E. S. SHUCKBURGH, M.A. 2s. 6d. With Translation. 3s. 6d.
  PHORMIO. By Rev. JOHN BOND, M.A., and Rev. A. S. WALPOLE, M.A. 2s 6d.

THUCYDIDES.—BOOK II. By E. C. MARCHANT, M.A. 3s. 6d. BOOK IV. By C. E. GRAVES, M.A. 3s. 6d. BOOK V. By C. E. GRAVES, M.A. 3s. 6d.
  BOOKS VI. and VII. By Rev. PERCIVAL FROST, M.A. With Map. 3s. 6d.
  BOOK VI. By E. C. MARCHANT, M.A. 3s. 6d. BOOK VII. By E. C. MARCHANT, M.A. 3s. 6d. BOOK VIII. By Prof. T. G. TUCKER, Litt. D. 3s. 6d.

VIRGIL.—AENEID. BOOKS I.-VI. By T. E. PAGE, M.A. 5s.
  BUCOLICS AND GEORGICS. By T. E. PAGE, M.A. 5s.
  AENEID. BOOKS II. and III. By E. W. HOWSON, M.A. 2s.

XENOPHON.—THE ANABASIS. BOOKS I.-IV. By Profs. W. W. GOODWIN and J. W. WHITE. With Map. 3s. 6d.
  HELLENICA. BOOKS I. and II. By H. HAILSTONE, B.A. 2s. 6d.
  CYROPAEDIA. BOOKS VII. and VIII. By A. GOODWIN, M.A. 2s. 6d.
  MEMORABILIA SOCRATIS. By A. R. CLUER, B.A. 5s.
  HIERO. By Rev. H. A. HOLDEN, Litt.D. 2s. 6d.
  OECONOMICUS. By Rev. H. A. HOLDEN. With Lexicon. Fifth Edition. 5s.

MACMILLAN AND CO., LTD., LONDON.

